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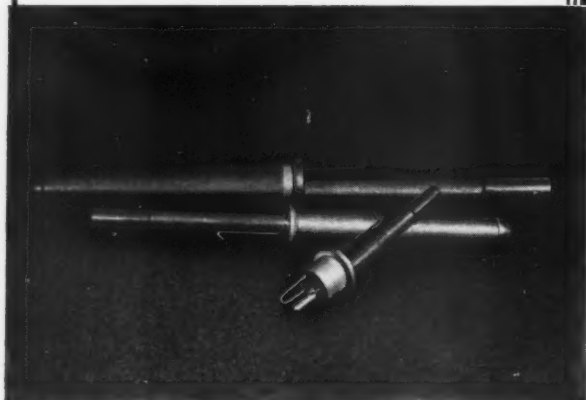
The American Organist

OCTOBER, 1953

Vol. 34, No. 10 - 30¢ a copy, \$3.00 a year

This issue on press October 20, 1953

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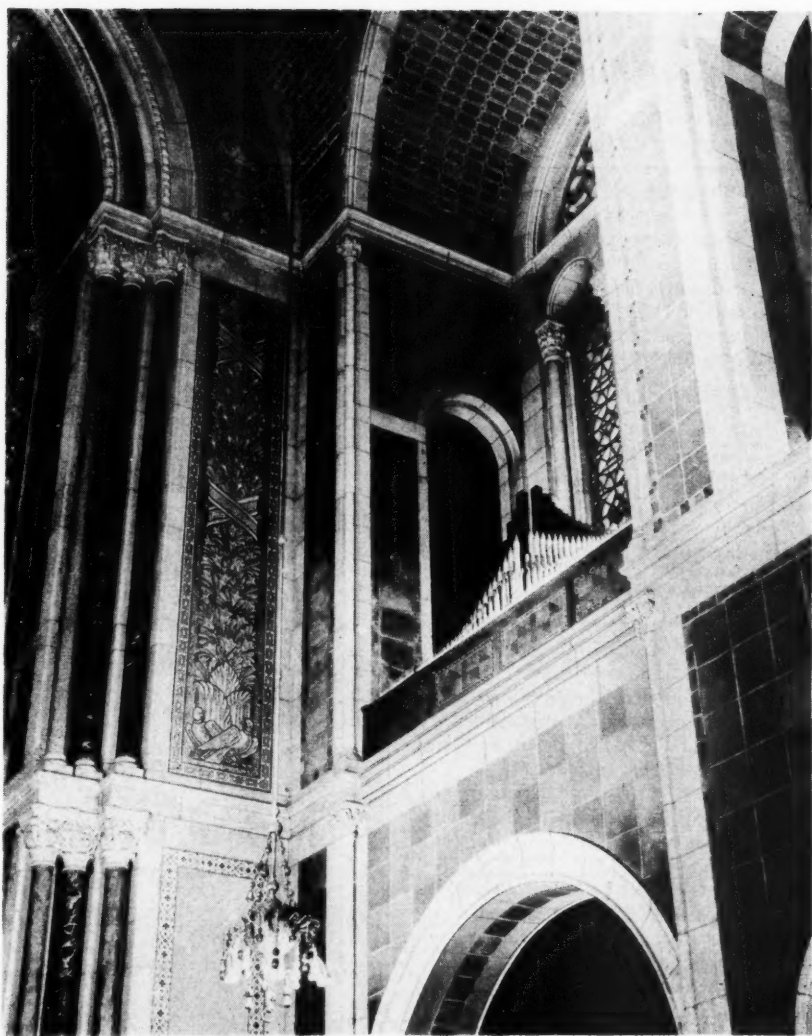
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The American Organist is published monthly at 39 Kensico St., Richmond Staten Island 6, New York, by Organ Interests Inc. Entered as second class matter July 17, 1928, at the post office at Staten Island, under Act of March 3, 1879. Copyright 1953 by Organ Interests Inc. Subscription \$3.00 yearly, current copy 30c, back copy 30c and up plus 5c postage on each copy. Made in U.S.A. October 1953, Vol. 36, No. 10.



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REPERTOIRE AND REVIEWS

Music for Christmas Season

AC—Harold Abbey—"Johnny bring the pine tree in." F, 4p, e, Mercury 20c, rhythmic, tuneful, simple; the music won't say too much unless the organist has imagination and a heart for music, in which event it could be quite charming.

AC—Harold Abbey—"Sleep sweet Jesus sleep." G, 3p, pu, e, Mercury 20c, a rather pleasant little anthem with occasional harmonies that disturb the beauty enough to warrant the organist's correction when he uses it; being different has no value if it contributes nothing to beauty.

AC—Harold Abbey—"Susan Belle." E, 6p, e, Mercury 20c, unusual text, good possibilities; but why a piano accompaniment for church music? All these say "arranged by Harold Aks" in the place where the text-author is normally named; we can't figure it. Elsewhere they all say "words and music by Harold Abbey." Anyway they have possibilities you should investigate.

*A3C—Ancient-ar.Sowerby—"Snow lay on the ground." F, 8p, e, Gray 18c, 6-8 rhythm, s-a-b, available also for 4-part chorus; on the hard side.

*AC—Ancient-ar.Barnard—"Star in the East." Am, 6p, pu, me, Gray 18c, quite on the hard side, as its minor key would indicate; text and melody "from Southern Harmony 1835."

AC—Mabel Daniels—"Night in Bethlehem." Dm, 8p, pu, me, Gray 18c, text by Composer, piano accompaniment, a serious effort, far removed from the joyful charm and simplicity most people associate with Christmas music.

A8C—Jean Reynolds Davis—"Christmas Alleluia." G, 7p, u, me, Flammer 18c, designed for choirs to show what they can do, with lots of special effects. Choirs doing complications should look it over.

*AW2C—German-ar.Warner—"Mary's Lullaby to the Infant King." Ef, 5p, e, Birchard 16c, R.Clare text, something everybody will enjoy hearing if they like tunefulness, unspoiled harmonies, and rhythms; it's handled effectively too with simple but grand 2-part writing for the contrast section; for two solo voices, or juniors & adults, or juniors alone if they're good. Better add this to your repertoire for sure.

A8C—Ralph L. Grosvenor—"Christmas Call to Worship." Bf, 3p, me, Flammer 16c, for minister and choir, it says, the preacher reading a Bible passage before each of the two parts, and since congregations aren't present primarily to hear organists & choirs do stunts, better omit the instrumental preludial notes and have the voices enter instantly after the preacher's last word in each section. Thus cutting the nonsense and putting these things together with the preacher's readings in businesslike form, a good effect should result. Both composers and organists are inclined to think more highly of themselves than they should; after all, both are only servants.

AC—James M. Howard—"There were shepherds." D, 9p, s, md, Scholin 22c, an old-fashioned telling of the Christmas story just about as the preacher will read it, with all the trimmings as in years gone by, for country village choirs; tuneful, rhythmic, pleasant harmonies.

AW3C—Henry Overley—"There's a song in the air." G, 5p, s, e, Birchard 16c, J.G.Holland text, pleasant music with a contrast section in minor mood for soprano solo.

AC—Franklin E. Perkins—"All they from Saba." Em, 6p, pu, md, Canyon 22c, on the hard side, as contemporary music almost always is when written in minor key; better take it unaccompanied, if your own examination of it convinces you your congregation can take it. Possibly better for the Sundays before or after Christmas. A good job of composing, if that's what you're interested in.

AC—Lloyd Pfautsch—"Puer Nobis." Dm, 4p, me, Birchard 15c, English text, an attempt to create a mood by mixing things up quite a little and doing things no normal congregation

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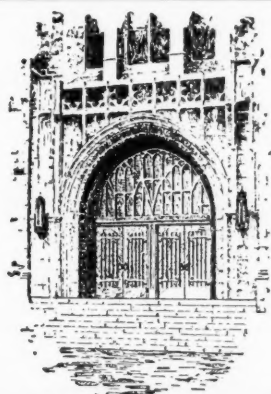
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would expect, especially at Christmas; but it does create a mood; if you're in an experimental mood you'd better examine this, for it may be exactly what you know how to use effectively.

A5C—Howard Vogel—"Christ Child," Am, 6p, pu, me, Gray 18c, J.S.Cook: text, a serious effort with not too much regard for any musical beauties resulting.

AWC—Richard Warner—"Spruce Tree Carol," Am, 6p, me, Birchard 18c, K.R.Warner text, evidently trying to create a mood, in which it will succeed in proportion to the artistry of the organist and his choral forces; look it over for yourself, for only you can fairly judge what your singers can do and your congregation accept. A colorist will do much with his registration; parts for strings and harp available.

AW3C—Mary Weaver—"O Holy Child so Small," Am, 6p, me, Scholin 20c, text by Composer, 6-8 rhythm, minor mood again, useful if you have no chorus but only women.

Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

AC—Harold Abbey—"Sleep sweet Jesus sleep," G, 3p, pu, e, Mercury 20c, called "A Mountain Carol," and it is redolent of the hills. Mr. Abbey has written a fine text as well, which is of the countryside, yet suitable for church. If you have a secular celebration, look also at his two Christmas carols, "Susan Belle" and "Johnny bring the pine tree in." You will enjoy them.

*A3C—Ancient-ar.Sowerby—"Snow lay on the ground," F, 8p, e, Gray 18c. Dr. Sowerby's carol has proved one of the most useful and popular of any in the Episcopal hymnal, almost every church sings it at Christmastime. He has arranged it for s-a-b, s-a-t-b, and unison with descant. This should make it as useful in other denominations as it is in the good old Episcopal.

A8C—Dr. Joseph W. Clokey—"Hearken and wonder," Gm, 10p, o, m, Gray 20c, a very interesting anthem in Dr. Clokey's own inimitable style, the text as well being practically his own. The work opens with a soft quitted pedalpoint, the other voices gradually building up over it. The music grows in intensity, broadening into a strong middle section in A. A smooth modulation brings us back to the first movement, and the conclusion is on an effective ppp chord.

AC—Mabel Daniels—"Night in Bethlehem," Dm, 8p, pu, m, Gray 18c. We have admired Miss Daniels for years as one of our leading composers in many fields, but our esteem increases as we discover her to be a poet. This number is beautiful for Christmastide; the text should be printed or else read. We are not going into a technical description; suffice it to say this anthem is one of Miss Daniels' best. Choirmasters should look it over carefully; young writers would do well to examine it as a model of how to write for Christmas.

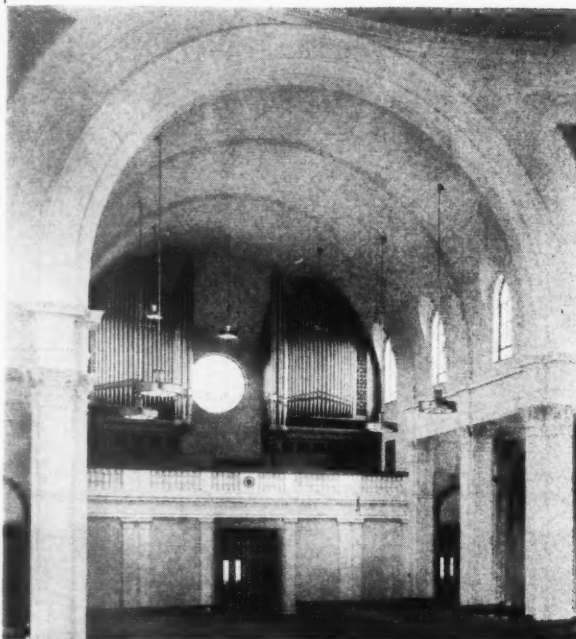
A8C—Jean Reynolds Davis—"Christmas Alleluia," G, 7p, u, m, Flammer 18c, a strong dynamic work in modern style, vocal, and not full of strident dissonances. It grows on one. If you take the trouble to study it before putting it into rehearsal, you will find the number a joy to all.

AC—Robert Elmore—"Glory be to God in the highest," A, 11p, o, m, J. Fischer & Bro. 25c. The publishers have been wise to take this stirring chorus from Mr. Elmore's "The Incarnate Word" to present separately; it is one of the Composer's finest. The thrill given by the tossing back & forth of the word Glory will make your hair stand on end, enjoyably. Get the number, really work at it, and the angelic salutation will mean much more to you henceforth.

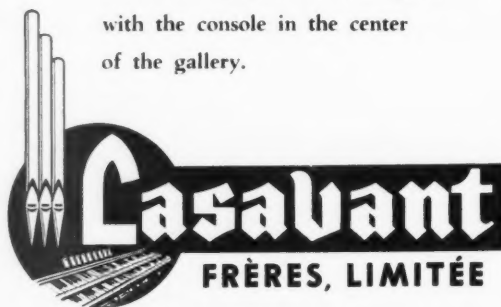
*A8C—Flemish-ar.Perkins—"Awake ye shepherds," A, 8p, pu, m, Gray 18c, based on a strong hymn-like melody, opens with simple harmonization, then sopranos & contraltos sing a duet descant over it for the next verse; this is followed by duet form in another key, returning to vigorous thickly

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harmonized third verse conclusion. A good and stalwart anthem.

A8C—Ralph L. Grosvenor—"Christmas Call to Worship," Bf, 3p, m, Flammer 16c. This dramatic call to worship, based on trumpet calls, with short interludes for the minister, will be extremely useful to open any Christmas service.

AC—James M. Howard—"There were shepherds," D, 9p, s, m, Scholin 22c, a well-written setting of the old text with solo parts for all voices; middle movement is a joyous soprano solo, with triplet figure, and counter-melody in the accompaniment. It finishes with a stirring setting of "Glory to God."

AW3C—Harry Seitz—"Mystical Rose," F, 5p, pu, e, Flammer 16c, a bright setting of a middle-English lyric; it has a quaint solo phrase in 5-4 time, followed by a vigorous series of Alleluias, and then a tender treatment of a solo part. For a group of women this will prove particularly attractive.

A5C—Howard Vogel—"Christ Child," Am, 6p, pu, e, Gray 18c, another work which begins like a hymn-anthem, but which enlarges as it goes on. There is a nice solo bit over a series of alleluias sung pp, which ought to give a charming effect.

AW3C—Mary Weaver—"O Holy Child so Small," A, 6p, m, Scholin 20c, an anthem of lilting movement, quaint unison solos for sopranos and contraltos. Skillful changes of key keep interest throughout. The delightful text can be used at other seasons as well.

*A1C—Welsh-ar.Williams—"There dwelt in old Judea," G, 5p, e, Flammer 18c, a quaint old melody with optional descants (which incidentally are real melodic lines, and not just a tenor transposition with a few top notes added) and a 3-part ending. This is arranged also for 2-part women, or junior choir.

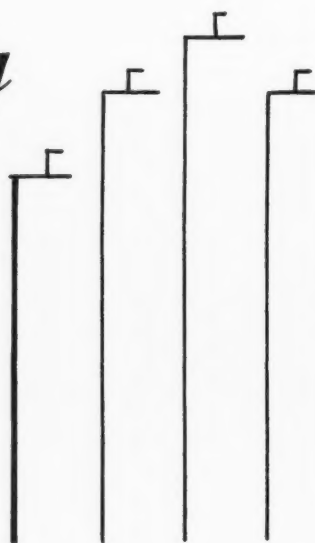
Garth Edmundson—Caravan of the Magi—In Silent Night, two pieces under one cover, 4p, J. Fischer & Bro. 75c, from 1936. The first is a march of classic eloquence unspoiled by attempted inventions; it deserves wide use—and let it entirely displace that stunt piece with the pegged-down key that was all too popular years ago; this one is good, definitely classic and not spectacular. The second calls for Chimes, French Horn, Unda Maris, etc.; but use the Chimes for accents after the Composer has stopped asking for them; excellent if you have a rich organ.

William A. Goldsworthy—Mosaic, 6p, md, Gray 75c, at last in print that long-awaited first of a set of four organ pieces I watched develop in the Goldsworthy New York apartment high above the Hudson and the crowded main-line highway. I suspect Mr. Goldsworthy was goaded into this, not only to produce some decent organ music but also to out-modern the modernists, and some hot arguments we had over it. I'm sorry I'm not back again playing that 4-110 job Austin built to suit me; it had everything an artist needs in an organ and I'd know precisely what to do with Mr. Goldsworthy's notes. Here he shows finer imagination, deeper feeling, than I ever thought he had; he's no longer a hunk of dynamite but a profoundly-musing composer like Schumann was at his best, plus all the freedom Debussy & Ravel added to composition. I never expect to hear it adequately done unless possibly by such as Walter Baker on the St. Bartholomew organ. Every dreamer & dramatist in the organ world should get this.

Giuseppe Moschetti—Petite Prelude, Dm, 2p, me, Ditson-Presser 40c, a church piece good for prelude because it is the kind that rather sets a mood than draws attention to itself for any special musical values it may have.

Camil Van Hulse—Gaudemus, Dm, 12p, d, Gray 75c, a Toccata-Fantasy, a show piece good for a recital program, the kind of fire-works an audience likes to see the organist do now & then; in church it could properly be used at the Easter morning service but hardly at any other time. Tough to play but not tough to hear.

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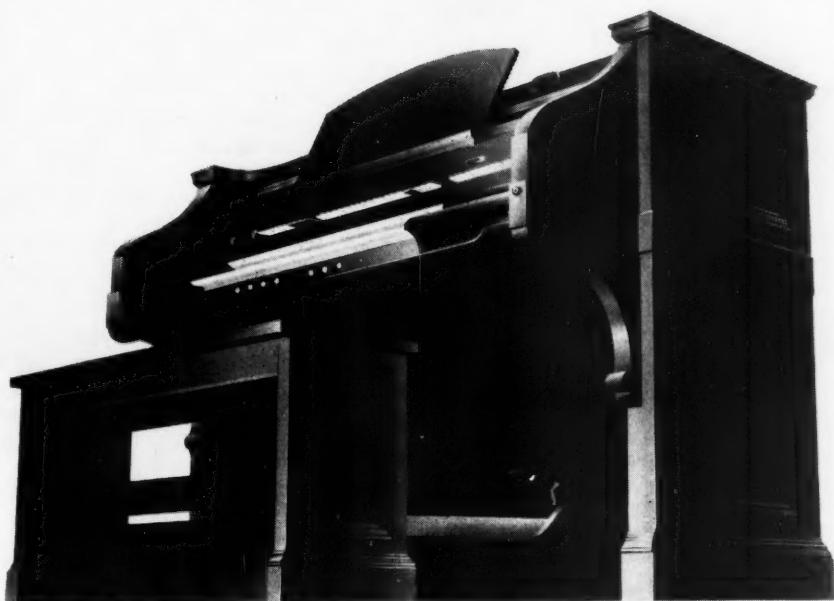
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BAND GUIDE*A new quarterly periodical*

Vol.1, No.1, 44 pages, 5x8, dated Aug.-Sept. 1953, another Roy Anderson project, circulation restricted to conductors of bands, \$2.00 yearly, 50c a copy, 166 West 48th St., New York 36, N.Y. If you're not conducting a band in a school somewhere, you can't subscribe; if you are, you should subscribe and see for yourself what this new quarterly is. It can perform a valuable service to the whole world of bands, but its subscription rolls should be open to wind-instrument players as well as to band conductors; why not?

Some Music Reviews**By Dr. ROLAND DIGGLE***Who says what he thinks without apologies*

There was once an organist who, after a lifetime of prosperity and dubious practise as a college professor, decided that the time of repentance was not only at hand but considerably overdue. Summoning, therefore, the parish minister, he sought ghostly counsel of that divine on his chances of a reasonably smooth passage in the next world. Unhappily his adviser knew something of the penitent's background and could offer only the gloomiest prognostications. Nevertheless the professor was not unduly cast down. "Damn it, minister," he cried, "things aren't so bad at all. For you must admit I've never played anything composed since 1750."

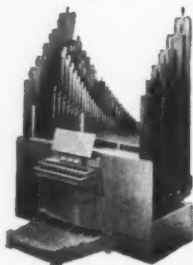
This story comes to mind after reading some of the papers read by college professors and others at the many conventions during the past few months. These gentlemen, wellmeaning as they are, move in exalted circles and are out of touch with the realities of the profession. The gospel-hymn, the four-stop unit, and the electrotone, are just names to them, whereas to thousands they are actualities and the means to earn a few bucks. We need tolerance and an understanding of the other fellow's needs. It is splendid that you like and enjoy and are able to use the music of Palestrina, Scheidt, Pachelbel, Muffat, Telemann, etc., but you do not have to look down your long nose at the chap who has to play gospel-hymns and enjoys the music of Guilmant, Rogers, Hollins, James, Goldsworthy, and other composers of the day. With this out of my system let us go on to—

The Parish Organist, Parts 1,2,3,4,—65p, Concordia \$2.00

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each book, \$7.00 for the four. This collection of 120 Choral-preludes, Voluntaries, and Postludes by the older "masters" and contemporary composers, edited by Heinrich Fleischer, is based on a statistical survey conducted by the editorial committee of Concordia Publishing House among the congregations of the Lutheran church to determine the hymntunes most frequently used. Sixty of the pieces were written specifically for the collection by such composers as Paul Bunjes, Thomas Canning, Ludwig Lenel, Camil Van Hulse, Healey Willan, and others. Among the old composers represented we have Krieger 1651-1735, Oley 1738-1789, Raison 1650-1714, and many others. The 3-part settings of the hymns following each choralprelude were written by Mr. Fleischer, and as a general rule all numbers in the collection may be used at any point in the service. It should prove useful to organists of any denomination, for most of the tunes will be found in all hymnbooks. Most of the suggestions for registration apply to organs with two manuals and pedal. All however can be played on one-manual organs or without the use of the pedal. The work, as always with this publishing house, is beautifully gotten out and deserves your attention.

Vernon Butcher—Improvisations on Anglican Chants, Two, 8p, Peters \$1.50, two excellent numbers and one wonders why it has not been done more often. There are the three done by Basil Harwood some ten years ago, which I use every so often, and a couple by Fox that I have lost track of. Mr. Butcher takes Goss in D-minor and Skeats in E-flat and builds them into a couple of excellent preludes. I have nothing but praise for them and hope you will give them the once-over.

Alexander Mottu—Prelude & Choral, 9p, World Library \$1.25, a well-written number that is not too easy to play; Choral works to a fine climax and should make a good recital number.

Alexander Mottu—Toccata A, 11p, World Library \$1.50, something a little different in the way of a Toccata, not easy, but effective if played up to time on a good instrument.

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—The London Musical Times

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CH 1024	Thou, O God, Art Praised — Cassler	.15
BA 30	Praise to the Lord — Bach (Acc.)	.20
BA 2	Shall I Not to God Sing Praises — Bach	.18
BA 35	Thank and Praise God — Bach (Acc.)	.36

ADVENT

CH 1031	Behold the Name of the Lord — Halter (Antiphon or sentence for the season)	.16
CH 74	Three Chorales for Advent — Schütz	.15
MS 1016	Hosanna to the Son of David — Willan	.20
LD 7	O Lord, How Shall I Meet Thee — Teschner (SSATB)	.12

CHRISTMAS

HA 2010	Come, Thou Redeemer of the Earth — Dorst (Acc.)	.18
CH 78	O Holy Child, We Welcome Thee — Halter (Acc.)	.16
CH 79	A Virgin Most Pure — Halter (Acc.)	.20
CH 80	Lo, How a Rose E'er Blooming — Sateren	.20
LD 8	Praise God the Lord, Ye Sons of Men — Freundt	.12
BA 7	O Holy, Blissful Night — Ed. Buzsin	.18
BA 32	Now Sing We, Now Rejoice — Bach (Acc.)	.20
BA 17	The New Born Child — Praetorius	.15
BA 6	Glory to God in the Highest — Ed. Buzsin	.18
BA 16	Shepherds Him Their Praises Bringing — Praetorius	.18

CHRISTMAS CANTATA

LD 500	Now Sing We, Now Rejoice (SAB) — Buxtehude	.75
LD 501	Choral Section	.18
LD 502	String Parts	.35

GENERAL

HA 2011	Jesus, Lover of My Soul — Diggle (Acc.) (Tune Abershyrh)	.18
CH 1023	O Lord, Thou Hast Searched Me Out — Wolff	.18



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119 West 40th Street

NEW YORK 18, N. Y.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

✓—Arrangement
A—Anthem (for church).
AH—Anthem for Hebrew temple.
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4 1/2—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday. S—Special.
L—Lent. T—Thanksgiving.

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, f, b, l, m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u.—Organ accompaniment, or un-accompanied.

pu—Partly or perhaps unaccompanied.
e, d, m, v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.
3-p.—3-part writing, etc.
A, f, Bm, Cs—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

Vol. 36

OCTOBER 1953

No. 10

EDITORIALS & ARTICLES

World's Largest: Left Jamb.	Cover-Plate	309
World's Largest: Right Jamb.	Frontispiece	322
Freedom Even for Friends	Editorials	343
How Crazy Can We Get.	William A. Goldsworthy	328

THE ORGAN

Combinations & Combons.	Definitions	345
Portativ in Two Parts.	Charles W. McManis	326
Organs: Atlantic City.	Convention Hall	c309, 322, m330, c332
Cleveland, St. Benedict's R. C.	Casavant	p314
Florence, First Baptist.	Reuter	cm329
New York, St. Bartholomew's.	Aeolian-Skinner	p311
Oxford, Holy Trinity.	Wicks	mp345
Rochester, St. Mary's Church.	Austin	p313

CHURCH MUSIC

Hear Yourself as Others Do.	Roving Reporter	329
Hollywood Also Has Religion.	William A. Goldsworthy	327
Church Budget.	Various Notes	353, 354
Service Selections.	Ossewaarde, J. H.	351

RECITALS & RECITALISTS

Recitals Are Everybody's Job.	reColbert-LaBerge	323
Advance Programs.	Various Notes	346, 347
Pianists Can Do It.	Violinists Can Do It.	347

NOTES & REVIEWS

American Composers: Orchestral.	346
Events-Forecast	348
Fraternal Notes	350
Obituaries	350
Periodicals	318
Phonograph Recordings.	344
Report from London.	346

T.A.O. Notes	331, 347
Repertoire & Review, 312:	
Christmas	312
Mr. Goldsworthy's Column.	314
Organ	316
Dr. Diggle's Column.	318

PICTORIALLY

Hollywood, Blessed Sacrament.	Casavant	p327
Krummhorn	Moller	m310
Pipe Tops and Feet.	In World's Largest.	m330
Portativ	McManis	cp326
Positiv	Aeolian-Skinner	p311

PERSONALS

Aguilar, Dr. John	o350	Jennings, Royal D.	p352
Akin, Dr. Nita	*333	LaBerge, Bernard R.	343
Arnold, Robert E.	p352	Maesch, LaVahn	p349
Baker, Walter	*334	Markey, George	*338
Beach, Theodore	o350	Martin, H. Winthrop	p349
Biggs, Richard Keys	a327, *328	Mason, Marilyn	*339
Bower, Dr. John Dykes	*348	McCurdy, Dr. Alexander	*340
Brook, Arthur Scott	*331	McManis, Charles W.	r326
Carpenter, Lilian	p352	Murtagh, Lilian	*325
Christ, George E.	*352	Oberlin Conservatory	347
Coci, Claire	*356	Ossewaarde, J. H.	s351
Colbert, Ann	*324	Owen, Frank K.	p348
Colbert, Henry	*324	Rawls, Kathryn Hill	*346
Craighead, David	*335	Read, Gardner	r320
Crozier, Catharine	*336, r344	Rebstock, Charles A.	p353
de Tar, Vernon	r344	Robertson, Mary A.	o350
Ellinwood, Leonard	r350	Ross, Richard	*341
Ennis, Charles	p352	Sandberg, Charles T.	*331
Gardner, Stuart M.	p353	Van Wart, Harry	*331
Giles, Hugh	*357	Ward, Frank E.	o350
Greenwood, Flora	*340	Weckesser, Frederick J.	o350
Hawke, H. William	p353	Whitacre, Arden	*342
Herbert, Dr. Oliver	p354	Williams, David H.	*347
Huss, Henry H.	o350	Young, Gordon	p349

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Published by Organ Interests Inc., Richmond Staten Island 6, New York

ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY

THE AMERICAN ORGANIST, *October 1953*

Recitals Are Everybody's Job

The story of COLBERT-LaBERGE

The application of business principles in cultivating art

AMERICA has a hundred sixty million people for your potential audience, with less than a hundred sixty thousand of them potential customers for the organ recital, and not even sixteen thousand sufficiently informed in organ matters to be willing to pay to hear a concert organist. Judging from the response actually tested in paid-admission organ recitals in Carnegie and Town Halls, New York City, over a period of decades, the organists themselves won't pay to hear other organists.

In one series, one of our finest concert organists drew the smallest audience; it was neither he nor his music that failed to interest the organ profession. My best guess is merely that organists in the Metropolitan district had heard him, maybe once or twice, so there was no longer any novelty; hence home they stayed. But when an unknown organist from abroad played in the same place, the auditorium was virtually packed; they had not heard that organist before, so there they were.

If it means anything, I think it means organists don't like organ music. The way many of them play confirms the suspicion. It's further confirmed by the actions of the officers of the A.G.O. in New York City. For a distinguished foreigner they'll go; for anyone else they'll stay home. They won't even officially in a body attend the recitals they themselves sponsor. So . . . organists don't like organ music.

From reports I've had from other cities, large and small, throughout the nation, things are not quite so bad there; but I think it's partly because they have fewer chances to hear distinguished organists and they're curious; but it may be largely because they, as a fraternal group, have sponsored the recital and feel they've got to attend to make a good showing and encourage laymen to attend—and the almost inevitable collection-plate is heavily in the background, else they'd be compelled to dig up the money from their own pockets.

I believe I've attended as many organ recitals as any other semi-sane man; it's a part of my job. Some years ago I compiled a list of those I had heard; there were 89 of them, from Dr. Nita Akin to Pietro A. Yon, some of them, like that magnificent now-retired artist Dr. Charles Heinroth heard virtually dozens of times. Added to this list is one I wish I could identify; he was the first recital organist I ever heard and it was his playing that turned me irrevocably to the organ as the grandest instrument on earth. He was a blind man and his name was Bishop; that was half a century ago. Can anyone identify him for me?

Fay Leone Faruote said, "Hear at least one great organist each year. To hear a great artist is a privilege, accorded to only a few—sometimes only once in a lifetime." It would never do to single out the famous Americans I've heard but it should be safe enough to mention the famous composers from abroad I heard in recital, thanks to the genius of Mr. LaBerge and the Colbert-LaBerge Management: Bonnet, Bossi, Hollins, Marchal, Peeters, Vieme. Other eminent foreigners,

The highest form and severest test of any branch of the art of music performance is the concert given in public to earn the favor and capture the interest of cultured laymen, to make them happy to give their money and time to the artist.

not known as composers: Connell, Cunningham, Demessieux, Falcinelli, Hock, Jones, Moschetti. Maybe I wouldn't be shot if I mentioned also the American composers: Biggs, Bingham, Demarest, Dickinson, Elmore, Goldsworthy, Maekelberghe, Maitland, Marriott, Purvis, Russell, Sowerby, Swinnen, Yon.

I still think our American concert business owes its origin to Dr. Alexander Russell; he started its present trend by importing Marcel Dupre; Mr. LaBerge picked it up from there; Colbert-LaBerge carry on.

Because of the talk within the profession and the newspaper publicity freely given—exceedingly little but enough to at least mention the name and place—a good crowd can always be raised for a foreign organist in New York City. American organists rarely get themselves mentioned at all, other than miniature items in the Saturday editions of the World-Telegram-Sun; I think it's their own fault for failure to send exceedingly brief but adequate typewritten notices well in advance to the music editors of the local papers.

It's my job to watch & hear concert organists with keen eyes & ears. Often what they do for the eye to see is equally important with what & how they play. The gentleman is now deceased so his example may be mentioned for the good of the present crop of recitalists—which I believe he would want done. It was a paid-admission recital in Town Hall and his audience was good enough. But his stage deportment was deplorable. He looked more like a farmer in an uncomfortable position on a stage, than like an artist with a command of himself. On the other hand, another concert organist, also deceased, was perfectly at home on the stage, so cordial & graceful with his audience that they just had to applaud him. One more example, the gentleman also deceased: he was so stiff & unbending that his audiences were almost afraid applause would insult him.

Ever see Victor Borge in one of his televised piano comedies? He goes to a dangerous extreme, but gets away with it because he's internationally known as a humorist; but what I'm recommending here is not his deliberate fooling around but his charming happiness and welcome to his audience. He shows he wants them there and is working to please them, yet he works like a master artist, which on the piano he is.

It's dangerous, exceedingly so, to mention American names so I dare not, not to protect myself from enemies—I already have thousands of them; a few more won't hurt—but to avoid giving one individual an advantage over any other. The individual critiques published in these pages over the years clearly enough point to names & actions. To hit the happy medium between sentiment and mastery—which every concert

organist must strive to do—I point out the extreme: a circus performer. During my Saturday noon-hour glass of water I watch television's Philadelphia circus, and I have yet to see any performer try to reach the audience without first coming forward in the ring, bowing & smiling as a token of welcome—and appreciation of the audience's giving up their time to attend the show.

An organist in a public recital, save in a classic church on a Sunday, should do exactly that; first come to the front of the platform, give a warm smile, bow respectfully but gracefully, then turn to the console and go to work—without fuss & feathers, bobbing & weaving, gazing to heaven, or flinging the hands high in the air at final chords. These latter are stunts; gum-chewers might fall for them but cultured people of the kind who attend concerts don't want such shenanigans and won't react favorably to them. Let all the sentiment and appeal come from the music, not the musician.

I'm putting all these things in print because the concert organist never hears the truth; they either tell him everything was grand, or they tell him nothing and stab him in the back to every other organist who will lend an ear. No matter what anyone says, the organ, if of good size, is the grandest concert instrument ever known to man. All that



ANN COLBERT

born on a Feb. 8, also educated in Germany as pianist, and also diligent but happy in the business end of music, helping concert artists get bookings—maybe their obviously happy dispositions come from the fact that they do not play recitals themselves but help others do so.



HENRY COLBERT

working his head off for the concert organists under his management, and enjoying it; a pianist, violinist, etc., still playing in a string quartet every week because he likes music; born on a Dec. 30, educated in Germany, came to America 17 years ago.

stands in the way of universal appreciation is, 1. the music played on it; 2. the beautiful colorings, rhythms, and climaxes, the organist displays. Make it a scholastic treatment, instead of a musical treat, and we get defeat. We all share in the defeat—the organbuilder most of all.

The audience should like you from the very first sight they get of you. Don't pause anywhere from your entrance until you are beside the console, if it's visible on the stage, or at the top of the steps of chancel or stage if the console is out of sight; a pleasant smile is essential from the very first, but when reaching that point, turn to your audience, smile even more broadly, bow gracefully—practise till you eliminate all awkwardness—and then go briskly to the console and start the music.

A concert organist with a scowl on his face, or too much solemnity, creates no friendship at all. If too informal or posed, his audience is equally lost to him. The organist must first learn to like music, and then learn to like the people willing to spend their time coming to hear him. No audience warms to a funereal or judge-like severity of countenance; even mathematics students respond best to the teacher with a smile. The recitalist comes to his audience on a mission of

pleasure, not discipline. Remember, outside the conservatory walls, your audience is there for pleasure, not punishment.

Don't waste too much time between numbers; I have attended recitals when it was painful to wait till the organist got ready to begin his next number.

If you have a point of intermission midway in the program, don't prolong it unmercifully; exceedingly few artists are important enough to expect a hundred or a thousand people to sit peacefully in idleness while he or she takes a walk around the block on a window-shopping expedition. People go to concerts to hear music, not twiddle their thumbs and wait the pleasure of an artist who thinks more of himself than of his audience.

When applause is permitted, an artist should get off the bench, smile to show his delight, bow gracefully, keep smiling, and then get back on the bench promptly. Attempting to stay on the bench to acknowledge the applause is too amateurish to be tolerated.

If the audience doesn't quiet soon enough to suit you, turning your face at right-angles to the console will generally quiet them.

Variety is the spice of life and must be so in all phases of your program—compositions, registrations, colors, legato versus staccato, heavy and light, with lots of delicacy and charm. The organ is the most oppressive instrument ever invented when it turns to fortissimo; so keep the forte, fortissimo, and fortississimo moments few and far between.

Avoid monotony; avoid also violent spasms. Hugh McAmis' beautiful little concert diversion, *Dreams*, is a splendid example of the dread effects of violence. After a beautiful and appealing melody, the contrast section comes in with materials that are in themselves a sufficiently violent change, which most players make the unpleasant blunder of intensifying by fortissimo reeds. Instead of slapping your audience in the face that way, take the righthand part on pianissimo Vox Humana without Tremulant, the lefthand on Oboe or Bassoon or Clarinet. Increase for the repetition, increase again for measure four, and on measure six get into full-Swell, shutters closed, 16 & 4 couplers on if needed, and let it go on from there, with a grand diminuendo on the ff chord in the first measure of the bottom staff. Development, not a sock in the eye. Ever have a friend sneak up behind you and give you a resounding smack on the back without your even knowing he was there? That's the plan of all too many organ recital transitions from piece to piece.

Which is a reminder that loudness has ruined more organ

recitals than any other one defect. How often would people attend piano recitals or orchestral concerts if the music was fortissimo 95% of the time?

Clerks who are new as candy salesmen or soda-fountain attendants, still like candy and icecream; but the old-timer hardly ever touches the stuff. They don't like it. Just as organists don't like music any more. Hence the offerings to the public that pays the salaries must be gaged on something more reliable than an organist's personal taste in music; maybe it is hard work for an organist to play things he no longer likes, but the last time I heard Paderewski in Carnegie Hall he played his own Minuet—which at that moment he undoubtedly wished he had never written.



LILIAN MURTAGH

learned the organ-recital management business under the masterhand of Mr. LaBerge and went with the Colberts as the special ambassador of the concert organist when the Colberts, long-time friends of Mr. LaBerge, took over when Mr. LaBerge's death threatened disaster to his proteges.

Organists are the greatest handicap of the organ recital and the concert organist, because they don't want the former unless it's outlandish and will ostracize the latter unless he plays high-sounding gibberish. The raise-the-standards attitude won't tolerate anything likely to please a cultured non-musician citizen.

But in spite of everything, the organ recital can be and, when offered for public enjoyment, should be the most delightful of all feasts of music; no other instrument in the world can compare with it for tonal beauty, variety, color, phrasing, and rhythm, the violin alone competing in phrasing. The one handicap is the organist who listens; let's forget him, he's not numerous enough to bother with, and his ideas are too biased to be worth attention.

Possibly the reason so few Metropolitan organists attend recitals is that most of them are playing their own. As a service to the curious visitor, T.A.O. has for some months been keeping a list of all recitals reported locally in advance; earlier records have been destroyed but here's what we have left:

11 Recitals in the 5 days from July 27 to July 31;

24 in the 31 days of August;

10 between Sept. 14 and 30, all of which makes a total of 45 recitals in 53 days—or an average of 310 recitals a year in this one city alone. The missing early-September count was due to office vacations, the young lady not being present to keep the tabulation. Now who wants to say that playing an organ recital is an event of sufficient importance to be recorded in these pages unless it can be done in advance?

Some say these non-professional recitals by church organists, eminent or unknown, do more harm than good; others say they help cultivate the field for the professional touring concert organist. But we can hardly deny that the fame—and

offerings—of the concert organist traveling on tours under the booking of an experienced manager is the thing that gains prestige for the ordinary church organist and raises him a step higher than sexton-like anonymity. Who would know or care anything about a violinist if it were not for Paganini, Kreisler, Menuhin, Heifetz? Prior to the advent of Mr. LaBerge the concert organist was largely a homeless orphan, getting engagements as best he could.

Fay Leone Faurote might be considered the first manager for concert organists in America, selecting a group of famous men of concert caliber. It was tough sledding. He didn't last long. He died young, whether still working at it or retired I do not remember. Later came Dr. Russell, and very soon Mr. LaBerge; the two worked together, in separate parts of the States and Canada, for some years, and Dr. Russell retired, leaving all the work to Mr. LaBerge. On his untimely death the Henry Colbert Management came to the rescue of the artists and, to especially carry on for the organists, they became the Colbert-LaBerge Concert Management. Lilian Murtagh, chief technician and office manager for Mr. LaBerge, went with the organists to the Colberts and remains with them, giving them the benefit of all she learned about organ recitals and recitalists through her several decades with Mr. LaBerge.

Thus the concert organists Mr. LaBerge gathered under his banner are not out in the cold on their own, but are under the experienced management of Mr. & Mrs. Colbert. According to their Feb. 1953 list in Musical America, they manage the tours of 5 violinists, a violist, a cellist, 2 harpsichordists, 2 harpists, a flutist, one conductor, 7 vocalists, 10 pianists, 6 string quartets, 3 instrumental trios, 6 instrumental groups from two members up to a little symphony, 3 vocal concert groups, and 20 organists, 17 of them Americans.

Music should mean enjoyment, happiness; photos of the Colberts reflect that. They also reflect the truth recorded here and many other times in these pages, that the job of making music professionally is likely to be more than an average person can tolerate and still be happy. I think the organist today works too hard at the console; he's tired of it long before he reaches public performance. But not the Colberts; they don't give public performances but only help others gain the privilege. And they like music well enough to be happy about it.

Both were born in Germany, educated there, studied music there, and came to America seventeen years ago, naturalized citizens now of course. For eleven years Mr. Colbert managed the New Friends of Music but in 1950 he organized his own concert-managing business and Mrs. Colbert joined him in the venture; they have a daughter in it too now. Mrs. Colbert was formerly a journalist. Both had been friends of Mr. LaBerge for years; the two managements often traded engagements with each other. I believe the concert organists would be exceedingly wise to study our photos of the Colberts and try to reflect their happiness every time they appear in public before an audience. What music lacks most on the concert stage today is the spirit of happiness. Remember always: the concert artist is an entertainer, not an educator or disciplinarian.

In addition to the Colbert-LaBerge group of eminent concert organists, there are others working under other managers, but the purpose of this review is to outline the unprecedentedly extensive growth of the concert work begun by Mr. LaBerge and now carried forward by the Colberts. And, finally, don't let the personal preference of others influence your decisions as to the organists you want to book and hear in your city; among this group you can have the most serious scholasticism or the most heart-warming emotionalism, with all degrees of variety in between. Take your choice. But hear a great organist at least once every season and inaugurate or join a movement among organists in your own city to book such an artist.

A Portativ—in Two Parts

Made by CHARLES W. McMANIS

A miniature organ with a great variety of uses

HERE'S a neat little organ you can carry around with you, or use to annoy your neighbors, your wife, or the family cat. It's already annoyed the builder's wife, but only because it lacks that normal organ bottom-octave and top-octave of pipes—which he promises to add in the interests of family harmony. If you count, the keys are there but not the pipes. Here's Junior:

- 8' Rohrfloete 37m, chimneyed
- 4' Spitzprinzipal 37m, tapered
- 2' Octave 37m
- III Scharf 11lm
- Tremulant

And here's the composition of the mixture:

- 22-26-29 CC octave to be added
- 19-22-26 Tenor-C octave
- 15-19-22 Middle-C
- 12-15-19 Upper-C octave
- 8-12-15 Top-C octave to be added

"Junior is voiced Schnitgerly and quite gently but when we put him in a chapel seating a thousand he sounded like a big organ. Amazing." When Mr. McManis speaks of Schnitger tone he knows what he's talking about, for the nation staged worldwar-2 just to force him over to Europe where he escaped war duties long enough to get accidentally lost in a tour through Germany to hear and try and examine a lot of the ancient German organs, a list of which he accidentally happened to have with him.

Junior was built partly for fun, partly because the builder thinks organs are the finest things on earth, partly to have a convenient little instrument along with him whenever he wants to talk about or demonstrate organ tone. And of course it had to be beautiful, to eye as well as ear.

Mechanically it "demonstrates a sliderless keychamber chest idea with pneumatic stop-action. The experimental chest proved to us that a keychamber chest—with or without mechanical action—can be built that will avoid the faults of the sliderchest, that the tonal results using the common keychamber are vastly superior to those of the individual-valve chest, and that the pneumatic stop-action intercepting the windway between keychamber and pipe does not affect the smooth flow of wind to the pipe.

"For the sake of portability the case divides into two separate units joined only by gravity and a couple of dowels. The lower section contains a 1/6 h.p. Orgoblo Jr., the reservoir, and the Tremulant. The upper section contains the chest, manual, and all mechanical connections, as well as the stop-action.

"Drawknobs on the left are Rohrfloete and Spitzprinzipal; on the right, Octave and Scharf. On the chest, the Scharf is at the back, then Rohrfloete, Spitz, and Octave in front. The dark knob at the left, under the manual, is for the Tremulant; button in same position on the right is the blower-switch.

"Voicing is without nicking, but with a bit of feathering in the lower register of the Spitzprinzipal—stiletto scoring of the languet. Cut-ups are quite low, producing a highly energized but gentle tone; the same cut-ups if used on an individual-valve chest would produce an unpleasant harmonic cough entirely dissociated from the sustained tone. On the keychamber chest the low-cut pipes produce an attack sound which knits with the sustained tone. What is most amazing is the homogenizing effect of the keychamber—with the proper cut-ups and the proper voicing."

And personally to T.S.B.: "Your recent tirades against the non-8' organs would make me mad if it were not for the fact that I have heard some of the terrified ensembles being



THE McMANIS PORTATIV

made by the Charles W. McManis Company and called a *Positiv*, but so constructed as to come apart in two sections for easy portability; this experimental first model was made just for the love of organbuilding, but may possibly be later put to many practical uses.

produced. Since I see visions—and hear them—of what organs should sound like, I cannot join you in your crusade. I think you would like the sounds we produce, even with all the upperwork. It must not be identifiable as upperwork, which doesn't mean it should be weak. The scaling has to be right."

Junior, whose formal name is *Positiv*, speaks on 2" pressure, weighs under 400 pounds, stands 7' high, is 42" long, 14" deep. We believe the case is of mahogany, an ornament to the eyes. "The plan is to produce small self-contained organs for practise instruments and small chapels, mass-produced in mechanism but customized in stoplist and tone. All this on the side, the main line is to be larger instruments of course. The mechanical connections of the *Positiv* are piano-wire and 1" pulleys, no trackers. The keyboard feels good. There is definite expressive control of the melodic lines by the type of attack."

As here shown & described the *Positiv*—which should be called a *Portativ*—stands

V-4. R-6. S-4. P-222.

APPLIES TO MUSIC ALSO

By J. L. in *The Inland Printer*, Chicago

"One angle of the 'revolution' of the period, marked by the development of both pseudo-modern and real modern devices, was a desire to break precedent. That may be good and that might be bad. Change effecting improvement is always to be desired. It will never be possible, though, to break the laws of nature with success. The good must not be thrown to the lions. The human body and senses have not changed since creation." (J. L. Frazier?)

Hollywood Also Has Religion

By WILLIAM A. GOLDSWORTHY

Reporting on the work of Dr. Richard Keys Biggs

MANY years ago I was followed as organist of St. Ann's on the Heights, Brooklyn, by a brilliant young organist, Richard Keys Biggs. Full of energy, and with remarkable technic, he gave promise of becoming one of our truly great performers, which promise the years have fulfilled. Came the war, and to France he went, finally billeted in Angers, where he found a quiet eleventh-century cathedral with two organs.

It was a turning-point in his life, for here he found something which deepened into a desire to give himself and his art to the Catholic church. He was confirmed as a Roman Catholic, and soon after married the lady of his life, Lucienne Gourdon, granddaughter of the mayor. She was & is also a musician—graduate of two French universities. They settled down in their life together to serve the church, and to rear a large and happy family. Back to Brooklyn and to Queen of All Saints Church; then to Montreal. One more move they made, to the Blessed Sacrament, Hollywood, Calif., where their life & work continue today.

Here we found them when we reached California, the two men of us no longer young, but with little sign of ever growing old, indeed our wives say we never grow up; and we have renewed acquaintance.

Dr. Biggs still enjoys playing the service more than anything else (an exact duplicate of Dr. Clarence Dickinson) but his recital work is dear to his heart as well. Both Capitol and Columbia carry his recordings.

Mrs. Biggs trains and leads four choirs, and, in addition, seminary, radio, television, and motion-picture groups. She is one of the West Coast's finest directors. To this schedule, append that she manages her home, eleven children, fourteen grandchildren, and Dr. Biggs. A really remarkable couple. All the children are musical, Anne Marie being a concert soprano, two others having degrees in music. There is a record of the Christmas Story, spoken and sung, using no other artists than the Biggs Family, thirteen participants. Other families perform together, but we have heard none with the



BLESSED SACRAMENT, HOLLYWOOD

Many churchmen familiar only with the nonliturgical type of service cannot comprehend the reverence and symbolism upon which the Roman Catholic and high-Episcopal services are founded; here the altar is made a thing of beauty, worthy of being the central theme of the church.

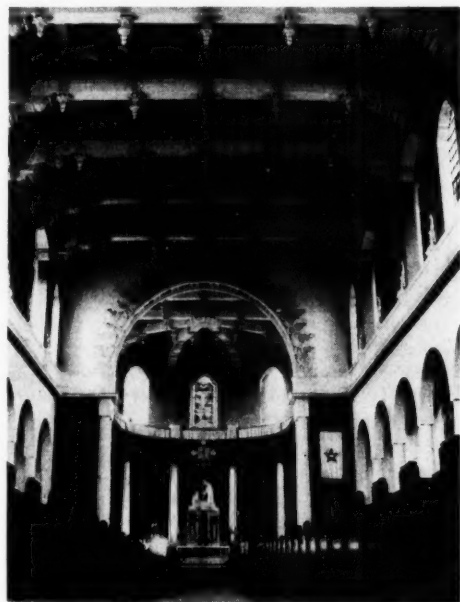
perfection of tone and blend that the Biggs family produce.

As a composer he has fifty published compositions, which include twelve masses and many fine organ numbers and motets. The mass most favored by him, and by many, is the "Mass in Honor of Fray Junipero Serra," who was the founder of all the famous missions on the California coast. As a recitalist he has been heard in France, England, and throughout his own country. All in all, as one reviews the career of Richard Keys Biggs, it reveals itself as one enviable and most satisfying.

His work in Blessed Sacrament is extremely exacting, as the parishioners probably number more artists than found in any other church in the world. But all are equal here. Singers, musicians of all types, motion-picture personnel and technicians, shop-keepers, and artisans, kneel side by side. There can be no letting down in the spirit of the service with such a congregation. Hollywood is pretty synonymous with artistic degradation, cheap bombast, and filth; but this great Church rises in beauty and dignity to proclaim that these elements cannot crowd out the higher desires and instincts of men. About 8000 people attend mass every Sunday; some 150,000 communions are received each year.

Standing on Sunset Boulevard, the wide avenue 30 miles long, starting at the ocean and reaching almost to Pasadena, the edifice dominates the tremendous traffic which passes daily. Within it is a lofty nave with marble columns on either side, but nothing to obscure the vision of the deep sanctuary with its lovely high altar. No garish note; all is in perfect taste. At the side of the sanctuary is the famous sculptured group of Christ Blessing John. We realize the vastness of the nave from the fact that the figure of Our Lord, looking to be of normal proportions, nevertheless weighs one ton. At present the work of finishing the interior in marble is rapidly nearing completion; the sanctuary, floor, and pillars, are done. The total cost will be at least a million, and the money comes in as the work advances. Not from the usual few large donations, moreover, but from the entire parish, determined to make this an edifice worthy of dedication to God.

There is a small sanctuary organ, installed by Dr. Biggs, who incidentally services both small and large organs. The great organ is a 4m Casavant, 25 years old, in which, he tells us, only three pouches have been releathered during this whole period. Dr. Biggs' treatment of the mixtures (of which he has



BLESSED SACRAMENT, HOLLYWOOD

where Dr. Richard Keys Biggs makes music for his beloved Catholic services with the aid of a 4-60 Casavant in the rear gallery where his boychoir occupies choir stalls commodious enough for the largest of choirs; lavish interior decoration is still in process.

ample) is to make them on the tubby side, to a point where they shine but do not shriek. His pet abomination is that of the modern hard-cutting mutations. The effect of his treatment is that his organ is clear, bright, fiery in spots, and sings through the building. And I imagine this building is like the old one where we both played as youngsters, St. Ann's, of which Walter Henry Hall said, "The bray of a jackass would sound good there." For those of you who are comparatively new organists, we might say Mr. Hall was at one time organist of the Cathedral of St. John the Divine.

The organ is in four large sections at the sides of the choirloft. This loft is of great size. The Salt Lake choir could be accommodated in it; and it is, as says Isaiah, "high and lifted up."



Dr. Richard Keys Biggs
Churchman, musician, composer, gentleman.

There are three choirlofts in different parts of the Church, with four choir-rooms. In his sanctum, Dr. Biggs has still another 2m practise organ, self-built. One quite lovely flute is made of fragments of three separate sets. The Oboe is a new addition, picked up somewhere; there being no room for the stopjamb, he just cut in an ordinary on-and-off switch for its use.

This paradox perplexes one slightly: We view a Church spending a million to beautify the building, while its beloved organist builds sanctuary and choir-room organs out of scraps. Our surmise is that he would not have it otherwise. He is one of mechanical bent, such as William Ripley Dorr and a host of others. Put a cassock on him (heaven forbid), transport him back 200 years, and he would be doing just what he is doing now—using both his genius and his hands in the service of the Church he loves.

How Crazy Can We Get?

By WILLIAM A. GOLDSWORTHY

Who seems to think a musician should have commonsense

The more we think on this subject the more perplexed we become. The other day we read a provocative article on Music as a Way of Life, in which the writer bemoaned the uses to which music was put, contrasting the callow attitude reflected in these abuses, with that of a great artist who said music was for him the only way of life. I thought this over, wondering how many organists shared this same passion, and I came to the conclusion that, if organists are to serve the purpose they should wish to serve, the time must come when each must decide whether music

should be a way of life or only a way of livelihood. When we see how few there are of the first serious group, and how many of the second, we ask not how crazy can we get, but exclaim how crazy most of us are.

Here in the west, the influence of Hollywood is prevalent and extends even into the churches. A friend explains the hydra-headed organist and choirmaster as: One to play, one to display. We have heard of an arm-slinger who has a solid-silver baton, and is careful to stand in such a position as to catch the light well on it. Would that the thing were retroactive and in turn the church could be of influence as strongly on Hollywood.

We have anthems dished up alla-Hollywood with bizarre effects and luscious chords (how the displayers love them); but we hear, too, hymns jazzed and jived with organ and piano rhythms that remind one of the silent-movie age. We tuned in on a Sunday night television program that was clever, altogether too clever, using old gospel-hymns as a basis, imitative phrases and jazzed responses, with soloists jumping up at a signal from the perspiring conductor, then succeeded by another and another till the watcher grew dizzy. All this, while the chorus swayed with ecstasy. It was not an amateur performance. The singers were apt, the minister was ready, cutting in now and then with phrases; and there was a regular sponsor, for whose announcement the show was held up for the usual one-minute advertisement. But the pity of it was that this was a "service of Divine worship"—excuse the word. And if the measure of a successful church is the one with the biggest crowd, then this is a successful church, for the place was packed. . . . Yes, our church musicians will have a lot to answer for in the day of judgment.

Some of us carried the analogy into singing, contending that Bach had the ideal choir for polyphony—a group of from 16 to 24 voices. With this number, the line is held and kept clear at all times. When we hear the "Passions" done by choruses of from 60 to 200, we wallow in great gobs of tone, but we have learned long since not to try to follow the figuration.

A friend (yes we still have some) gave us a bit recently for our devotees of the "baroque." He says he spells it Br-oke, since it has an anemic frame, and a scarcity of material. Not bad?

Now may we present another pet peeve, this one the misleading statements made in our church and public advertising? Not long ago we read that a fine church was to give a very interesting program, consisting of early American numbers, and a cantata (just discovered) written by an old Mexican composer. A professional choir was advertised, and a 35-piece orchestra. We drove 35 miles, and arrived by 9 a.m., service at 9:30. The organ began, the clergy processed, but no orchestra, and incidentally without organ accompaniment, save for the congregational hymns. The cantata turned out to be an uninteresting piece of polyphony of about five minutes length. Fine church, fine preacher, good choir; why was it necessary to give the false advertising, save that they wished to appear more important than they are?

The same thing occurs in church bulletins. Many are guilty of billing preludes and postludes that are never played, or that are played only in portions. Either a lack of ability on the part of the organist, or laziness. But whichever it is, it is a misrepresentation. And then, large choral works are announced, and only parts are given, generally the solos, and one or two choruses. When we remonstrate we are told that only 30 minutes are permitted for the music and we should understand that a whole work can not be presented in such time. To which we reply that there is no disgrace in advertising excerpts, even though it does not add as much prestige as to claim the performance of the whole work. This would be more honest, however, and a church should stand for a modicum of sincerity.

Just how crazy can we get?

Hear Yourself as Others Do

By the ROVING REPORTER

Reporting details the perpetrators forgot to remember

Don't prolong the final chord of the amens after hymns and responses. In the old horse & buggy days, men had little to do and enjoyed Sunday services running several hours at a clip; today everybody, pious or impious, has something much more worth doing after service and he'll be annoyed at organists delaying him. The preacher too will be annoyed, annoyed more than anyone else because his job comes next after the amen.

The same applies to the final organ chord at the close of each stanza; cut the chord off almost exactly with the voices.

For so many centuries the old fable of the organ's being a legato instrument has been hammered into otherwise empty heads, that it's now difficult for the organist to realize that legato and mud are synonymous, and that cleanness is infinitely better than mud—whether on your shoes or in your organplaying. In hymns and chants, forget all you've been told, and chop up that left-hand part so the organ's rhythm marches along so sharply that the congregation & choir, in both chants and hymns, can't possibly drag the thing to death.

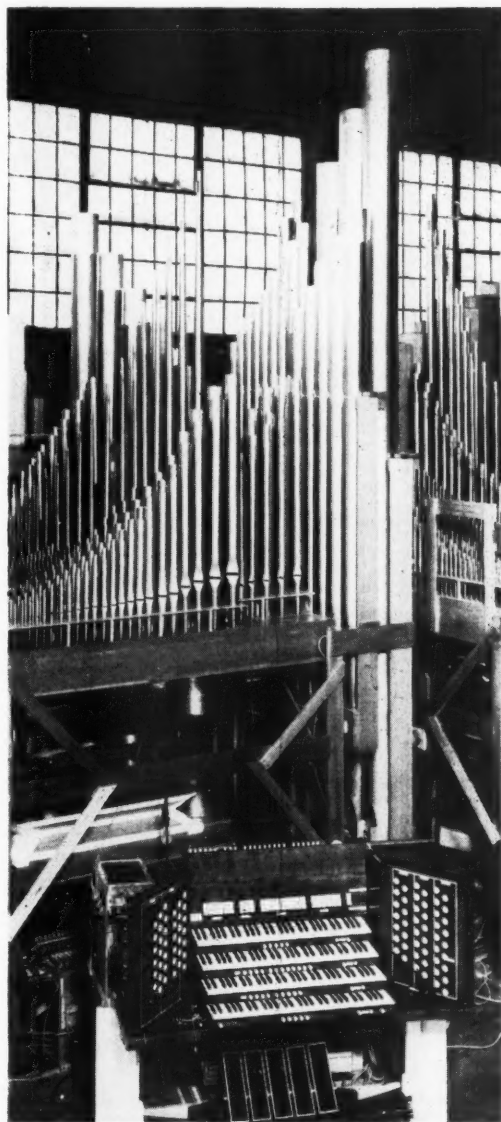
Hymn-playing is such a simple matter that it can be ruined quite easily, and most talkers—those making it a business to talk in public—have done grandly in helping ruin it. Regardless of what a choir wants to do to a hymn when treating it as an anthem, the congregation merely wants to sing it, not mosh over it. Accompany softly and they'll quit. Try monkey-business in fancy things the inexperienced organist thinks are interpretation, and they'll either quit or feel like murdering somebody. Give them good sturdy 8' organ with enough leading brass, plus only enough upper-work, to keep the thing together and let the organ serve as the commanding-general.

And above all else, make the organ phrasing breathe where the congregation is supposed to, breaking or chopping the lefthand & pedal parts, or the two hands, enough to furnish a marking for the phrases. Gumminess is fine in bubble-gum but atrocious in organplaying. This organ breathing is probably the young organist's most difficult job, for he or she must not only get all the notes right but must also read the text along with the notes and get the phrasing right too.

Don't let your prelude die at the very moment your service is supposed to come to life in earnest. It is splendid to approach a pianissimo just prior to the choral amen sung by the choir outside the auditorium; but when no such amen is to be sung, it would seem more logical to build the prelude to a rousing fortissimo for the processional. An organist must depend on his dramatic sense to tell him the difference between a dramatic pianissimo and death.

A processional hymn—which nowadays even our best organists are handling by the easy dodge of getting the choir into the auditorium before the singing begins—should be of such easy rhythm that organ, choir, and congregation can all get together on it. If your minister picks a hymn with an awkward rhythm, argue him out of it. An organ with a correctly-voiced clarified ensemble will give abundant foundation for good congregational hymn-singing, but attempting to adapt another type of organ to the clarified style, usually results in an empty ensemble that gives virtually no foundation support on hymns.

Organists in Episcopal churches using the new hymnal should follow the detailed instructions on chanting, especially the advice to let the words come out as they would in speaking; that will make an enormous change for congregations accustomed to the ancient manner, but in a month's trial of the new system they'll undoubtedly all approve. If they do not approve what their own hymnal authorities have decided, then stop using that hymnal.



COMPLETING THE PICTORIAL STORY

originated by George Lee Hamrick to cover the Renter installed in 1951 in the First Baptist, Florence, S.C., presented in Mr. Hamrick's text and pictures in February and August, 1952 pages; a most significant detail is shown at the bottom—all manual divisions under crescendo control.

One of the most refreshing & inspiring features of the services in St. Bartholomew's is the way Mr. Friedell continues the custom of his predecessor Dr. Williams in treating the canticles as belonging not to the congregation but to the choir and singing them in high spirit instead of ponderous dragging & mumbling. Organists giving this sort of respect to the chanted canticles should be the more careful to plan & play their hymns entirely for the congregation; nothing destroys a congregational hymn more quickly than the organist's fussing over the accompaniment.

If you have a divided organ in a large auditorium, with a strong division in the end opposite the chancel organ, handle it with care; if used for congregational hymns, about 25% of your congregation will be entirely off balance. Such divisions are most effective and artistic when used antiphonally, never in conjunction with the chancel organs. It's a temptation to use such an antiphonal organ more frequently than the normal music requirements permit, but resist that temptation; it has been a trap not only for a great concert artist but also for a great church organist—and probably in neither case did any "friend" dare tell the player how badly things went.



FROM HEAD—

The layman would never know what this is but the organist should recognize it at once and guess it's the world's largest organ, that designed by the Hon. Emerson Richards for Convention Hall, Atlantic City, N.J.; what goes on here is explained in a supplementary note.

PALMER CHRISTIAN SPEAKS AGAIN

Excerpts from his personal letters

"Well, here's the Bach program. It is not all organ Bach. It contains transcriptions—horror of horrors, according to Harvard et al. But I did it with malice aforethought, with the idea of making an interesting-to-the-layman program. These little things are clear, transparent, delicate, and sheerly beautiful. More than that, they are infrequently heard. The program had balance, variety, color, and climax.

"There were 1200 to 1300 in the audience and I had four re-calls—right here in town where I am an old story and where the organ is heard every week. . . . You can have no fitting idea of what the Passacaglia sounds like on this organ until you've heard it. I do not know any instrument where the work comes off so gloriously. Very strongly do I feel that the Harvard and St. Mary's type of ensemble can never do some things—such as the Passacaglia—as well as a scheme like ours here; they have not the weight of tone underneath the brilliant reeds. I dislike mushy Bourdons and Pedal Diapasons as much as Nold, and thoroughly understand his attitude in St. Mary's. But there are many times when brilliance without weight is not the last word in desirability.

"I think yesterday's was the best recital I ever played; a few months ago I could not have done it. Maybe it was because it was all Bach; maybe it was something else." (The personal letters of Dr. Christian to T.S.B. have been kept in file with the intention of reprinting passages for the good of the whole organ world, beginning long enough after his death to remove his words from the realm of living competition to that of an honored past. His one handicap was his incurable modesty and self-abnegation; he thought all other recitalists played better than he—a misconception I was vigorously trying to correct. I think such efforts were the "something else" to which his final sentence referred.—Ed.)

FAR BE IT FROM US

If people do not want their names or products known to our readers, far be it from us to force such benefits on them—at the expense of our other subscribers and advertisers who do.—T.A.O.

TEN MISTAKES OF LIFE

From the Church Times

To set up your own standard of right and wrong and expect everybody to conform to it.

To try to measure the enjoyment of others by our own.

To expect uniformity of opinion in this world.

To look for judgment and experience in youth.

To endeavor to mold all dispositions alike.

Not to yield on unimportant trifles.

To look for perfection in our own actions.

To worry ourselves and others about what cannot be remedied.

To believe only what our finite minds can grasp.

To live as if the moment, the time, the day were so important that it would live forever. (Quoted on the May 31, 1953, bulletin of the Church of the Heavenly Rest, New York.)

FROM HEAD—

Our youngest generation doesn't know, probably, that the world's largest organ is that done by Midmer-Losh to the detailed specifications, not merely stoplist at all, of the Hon. Emerson Richards for the world's largest auditorium—Convention Hall, Atlantic City, N.J. Many delightful photographs, all by Fred Hess and Son, have been presented in these pages, and there are more. Here are some facts supplied by Senator Richards.

Steel beam overhead was necessary so a chain hoist could be used to lift the giant pipes into position; the beam remains but the ceiling hole has been replastered. Tallest pipe at extreme left is the 32' Bombarde made of lumber 3" thick; its boot is 19" high and the bell is exactly 31' 5.5" high—total of 33' 1/2". Pipe at extreme right is the 32' Diaphone which seems shorter than the one next to it only because it had not been raised to position when the photo was made; its lumber also is 3" thick.

Specifications called for a 30x30 measurement inside which required 36x36 outside, and "even Oregon firs do not grow" to provide such lumber—36" wide and 32' long, so Mr. Van Wart "made them in a most ingenious manner, by gluing planks together in oblong sections at random lengths so there would be no joints at any point in the bell. After the oblong length was firmly glued, it was cut across diagonally, turned end for end and mortised together."

WHY T.A.O. STOPPED

Answering a question because we must

"I was glad when Eisenhower came into office. With the democrats out you could devote T.A.O. entirely to its purpose and leave off those diatribes," etc. "Recently when the republicans" indulged in thievery also "it was somewhat intriguing to note no comment in T.A.O. and by this action one is lead to believe your partisanship is so pronounced that you believe the republicans can do no wrong."

T.A.O.'s purpose is to work for the good of the whole organ world, fight every evil that harms the organ or organist; and in that, no evil was equal to the wars & murders & squandery of the democrats. When the democrats were voted out, T.A.O. along with all decent people hoped for a change. We think Eisenhower has been a coward, afraid to fight for right when the churches challenged him; afraid to fight socialists & commies when all strong men know full well both are one and the same breed; afraid to clean off the sinecures and subversives from the federal payroll and thus cut those taxes on July 1, 1953, as every decent man knew very well he should.

Most T.A.O. readers realize all these things; we know from the letters they write. Space is taken for this one final statement only because we believe perhaps there are others like our Correspondent who charges this magazine with bias or cowardice or both. We had hopes. We still have some. Socialism is contemptible; so is cowardice. How long will the republicans, an exceedingly slim majority in Washington, continue to fiddle while Rome burns? As for the democrats, they learned to hate Rooseveltism, Trumanism, Achesonism, and George Marshallism as heartily as the republicans; but they, like the republicans, had too small a voice in the affair, because the new socialist-labor party Roosevelt & Truman created kicked the decent democrats out in the cold where the republicans were.

How crazy can America get? Now let the readers shut up about this and T.A.O. will do the same.—T.S.B.

LET'S NOT ENSLAVE MUSICIANS

There are a few people in the fraternal music world who have long been agitating for an official department of music & arts in the federal government; of course the final aim is financial support, on the part of all taxpayers, for music organizations and musicians not able to interest their public enough to furnish such support automatically. People must either get along on merit or on pull. Or maybe charity. But freedom for the artist is too valuable to be sacrificed by placing him under the heel of politicians. Remember what happened when the farmers thought government support would be so sweet. They got it all right enough—and in return they also got orders to plow under their wheat and kill their new-born pigs, to limit supply and thus raise prices for their exclusive benefit and at the expense of all other citizens. If these fraternal associations of musicians want such conditions, let them please move quickly to Russia.

THE GOOD DEAN GETS ANGRY

And says just what he thinks about some things

"You know I detest cheap charlatan exhibitions in music. But I also despise the man who says I must love music by Pachelbel or Buxtehude because the musicologist says it is superb. It is just not that good, admitting some of it is worthy. And those of us who call the bulk of it 'museum pieces' are dubbed musical morons who should find another vocation. What do they think they are anyway? Musical mentors of the whole country with godlike undisputed wisdom? I maintain my right as a well educated experienced musician to evaluate music through my own taste and judgment. Don't you? Let's refute these sneering auto-crats." (T.A.O. could be respectable, for once, and tell you who wrote that, but we won't.)



—TO FOOT

The layman might be confused here too but not the organist. Again it's the Atlantic City organ, Diaphone on the extreme left and middle, metal giants on the right, and overhead the steel beams carrying the chests. All Convention Hall photos by Fred Hess and Son, and all superb.

APPLES ALSO TO MAGAZINES

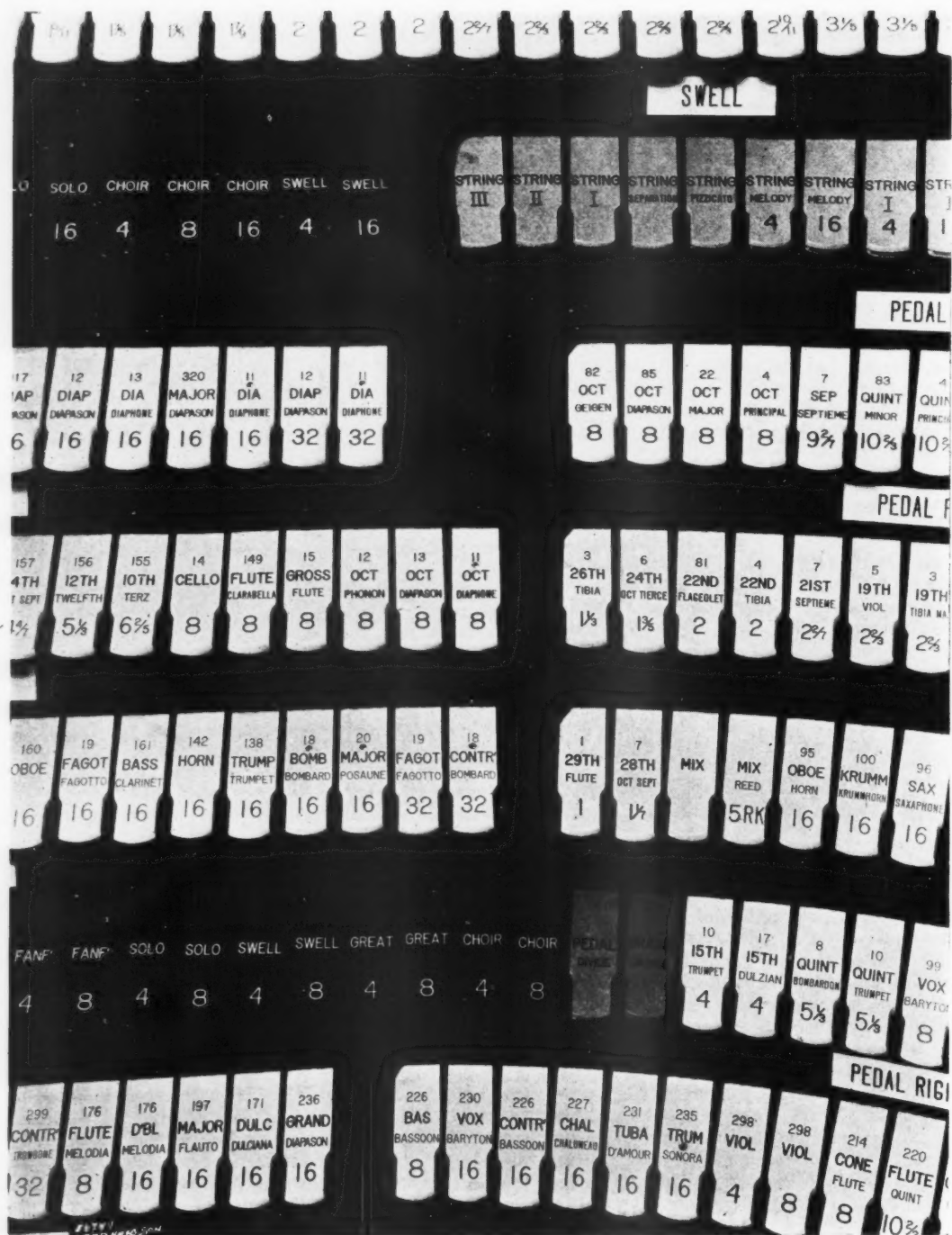
"The newspaper is an institution developed by modern civilization to present the news of the day, to foster commerce and industry, to inform and lead public opinion, and to furnish that check upon government which no constitution has ever been able to provide."—The Chicago Tribune.

—TO FOOT

On the right, the Atlantic City Convention Hall Pedal 32' Diapason, double-languid, open metal; overhead the chests supported on steel beams. Left half of the picture shows the 32' 50"-wind Diaphone, treble pipes down the middle row, the big ones on the left, all held in place by turnbuckles on both sides to prevent the pipes' being blown out of the holes by the quantity and pressure of the wind used.

The big pipes along the left are of Oregon fir, 3" thick; the longest and heaviest pipes do not rest on their boots but directly on the chest, which is reenforced to support the enormous load. The boots are on the sides of these largest pipes; sandwiched in between the big ones are the smaller pipes which do rest on their boots; tuning-slides can be seen on these smaller ones.

The men, left to right, are Arthur Scott Brook, the Senator's personal representative whose duty was constant inspection of the work as it progressed, to see that all details of the specifications were understood and executed; Harry Van Wart, once with the Steere Organ Co., engaged here to design the console mechanisms and other constructional procedures in consultation with Mr. Losh; Charles T. Sandberg, responsible for executing the details of the console mechanism.



THE WORLD'S LARGEST: PART OF LEFT STOPJAMB

Size in an organ means only richness and is never an artistic handicap if the console is laid out logically, a detail the Hon. Emerson Richards took good care of in designing the enormous instrument for the enormous Convention Hall, Atlantic City, N.J.

NITA AKIN

First Methodist Church, Wichita Falls, Texas

Recital, Central Presbyterian Church, New York:

She was the master
of one of the finest
organ recital feasts
I've heard in many a
weary search.
Her program itself
was glorious; not a
dreary measure anywhere.
Not a measure of
cheapness either.
It's just too bad for
the men, but the day is
totally dead when
anyone can say the organ
is too big a job for a
woman, and Dr. Nita Akin
helped bury that day too.

—T. Scott Buhrman
The American Organist

COLBERT-LaBERGE CONCERT MANAGEMENT
205 West 57th Street, New York 19



WALTER BAKER

Holy Trinity Lutheran Church, New York

NEW YORK:

One of the Stars in our organ firmament.

BUFFALO:

Splendid organ technique, but not displayed at the expense of musical values.

PHILADELPHIA:

Extraordinary command of the great instrument.

TORONTO:

A prodigious maestro.

MONTREAL:

An achievement almost beyond belief.

DEVONSHIRE (Bermuda):

A magnificent organist.

COLBERT-LaBERGE CONCERT MANAGEMENT

205 West 57th Street • New York 19



David Craighead



Organist, Pasadena Presbyterian Church
Faculty, Occidental College, Los Angeles

New York: Unusually well equipped in the matter of technique, color sense, rhythm, and musical intuition.

Philadelphia: Soundness of taste and judgement.

Boston: Arresting from beginning to end.

Toronto: A remarkably accomplished organist.

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catharine **CROZIER** organ virtuoso

One comes away from her
recital feeling a new
and warmer admiration
for the instrument, as
well as for the music
it has inspired. —Herbert F. Wells —Cleveland Plain Dealer

Kingston Records

COLBERT-LABERGE CONCERT MANAGEMENT

205 West 52th Street, New York 19



Faculty, Eastman School of Music
Rochester, New York



Minister of Music

Central Presbyterian Church

New York

Hugh Giles

NEW YORK: Hugh Giles is tops among organists; there is nothing too good to say about his work.

PARIS, France: The virtuoso, Hugh Giles, played most brilliantly.

MILAN, Italy: The entire concert was most interesting and has permitted us to know an authentic American artist.

ROME, Italy: All were most grateful to the organist Hugh Giles for the interesting musical treat which he offered with his most brilliant art.

SIENA, Italy: It must be said that this concert was one of the most appreciated, and Mr. Giles will remember among his successes in Italy that triumphal one in Siena.

George Markey

FACULTY: Westminster Choir College, Princeton, N. J.

ORGANIST: Old First Church, Newark, N. J.

Transcontinental Tour: January-February 1954

One of our top organists.—CLEVELAND

Exciting and always fascinating.—WOOSTER

Deserves a whole thesaurus of superlatives.—PEORIA

A stunning performance.—SEATTLE

Musicianship of a very superior order.—YOUNGSTOWN





MARILYN MASON

Faculty, University of Michigan, Ann Arbor

NEW YORK: A persuasive charm and personality which will
endear Miss Mason to all who have not been privileged
to hear this artist.

METHUEN: Authenticity of style, intensely moving and highly
colored playing.

FORT WORTH: A player of exceptional gifts and complete technical
mastery of her material.

DETROIT: A monumental performance.

COLBERT-LaBERGE CONCERT MANAGEMENT • 205 West 57th Street, NEW YORK 19



Alexander McCurdy, *organist*

The First Presbyterian Church, Philadelphia
Head of Organ Departments at Curtis Institute, Philadelphia
Westminster Choir College, Princeton, N. J.

Flora Greenwood, *harpist*

Formerly with Philadelphia Orchestra

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—T. Scott Buhrman
in *The American Organist*

WASHINGTON:

A thrilling experience.

ATLANTA:

Sheer enjoyment.

Ghent, Belgium:

Extraordinary vitality, rare facility, and beautiful effectiveness of registration.

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Organist and Choirmaster
First Presbyterian Church
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FORT WORTH, Texas

Irreproachable technique and rhythmic poise.
A high-minded intellectual approach.

MIAMI, Florida

Without hesitation it could be said that Mr. Whitacre fully understands the music he plays and is one of the greatest organists today.

LA JOLLA, California

Probably the finest exhibition of artistic organ playing that this community has heard since Marcel Dupre. Mr. Whitacre possesses a phenomenal technique but it is always subservient to the music he performs; he has colorful registration that is controlled by unerring good taste, and above all he has a deep understanding and musicianship that give his interpretations authority and integrity.

WICHITA FALLS, Texas

Whitacre shows organ mastery. His recital termed as the most stimulating and enjoyable one ever heard in Wichita Falls.

ROME, Italy

Mr. Whitacre displayed in this concert all that an organist should be, and we eagerly look forward to another recital to be given, we hope, in the near future.

PARIS, France

Great musicianship and a technique that showed great rhythmical security and control.

STUTTGART, Germany

Arden Whitacre exhibited brilliant musicianship and his rhythm and technique were beyond reproach.

KRISTIANSTAD, Sweden

His playing is elegant, possesses power, great feeling, and a sense of registration.

LEIDEN, Holland

A splendid recital marked with brilliant playing, but all within the boundaries of good style and sound musicianship.

GHENT, Belgium

His playing was masterly, and he possesses a keen sense of style and color along with a brilliant technique.

VIBORG, Denmark

His program was a festive and brilliant one, and he is indeed a master artist of both the baroque and modern organ literature.

Freedom Even for Friends

FREEDOM of thought is the one possession a real man prizes higher than any other. It is the one right no other man may ever attempt to confiscate, regardless of motives. What all honest people do is to attempt to give others the benefit of anything good they can share without harm to themselves. The result: Civilization. What happens when this principle is ignored? Socialism. Roosevelt defined it: Tax & tax, Spent & spend, Elect & elect. It almost worked. It is still the prevailing political philosophy.

Our little organ world is filled with examples too, both good and evil. With most people you're always all right and a good guy so long as you never say anything they don't agree with. What kind of a traitor would a man be if he spoke & wrote in public life only what he guessed would never differ from the views of all the other people who might hear or read him? In today's mail a man says we're opposed to the electrotone; we're nothing of the sort: we're opposed only to the misrepresentation and lying of calling Oleomargarine Butter.

Another man worries about the abbreviations & symbols by which T.A.O. in technical matters such as stoplists and music-reviews saves its readers a lot of time and gives them more facts in less space than any other magazine on earth.

Still another gets peeved when a few silly errors in the organ world are ruled out of T.A.O., such as Acappella and Baroque. And others resent it that publishing a magazine should be conducted as a business, not a charity. Hundreds of others want us to print in our pages things that will help only the person named and be of no earthly interest to anyone else. Others think, in their specific cases, these pages must agree with and praise everything they do and say, forgetting that if we followed that same policy with everybody and everything they would be the first to damn the magazine as a trash-sheet.

Music "magazines" and politicians are supposed to follow the totally unworthy policy of thinking first last and always of making all the friends possible (and getting all their money and votes) with no regard whatever for the Godgiven duty imposed on every human being to do a little to make life better and freer for his fellowmen.

"What puzzles me is that if a man has a difference of opinion with an old friend, why does he think it necessary to go out on a limb to stab his friend in the back? It seems to be so much better to remain friends and just agree to differ." One of the true gentlemen of our organ world wrote that. Life would be a whale of a lot richer if we all acted accordingly.

Regardless of man-made notions & theories, I'm satisfied that men, especially good men, never die; unfortunately the bad ones don't either. That great, good & jolly man Mr. Bernard R. LaBerge still lives in my memory and on many an occasion gives me a bit of happiness. He was one of the few men for whom I picked up the phone at any hour of the day or evening; I knew I could depend on him to state his business in minimum words and then snap off with the quickest good-by of any man I ever knew.

But it was never discourteous with him. Nobody calls a businessman to find out how his health is; he's got business to transact and I like it best when he gets down to business with the first words and no nonsense.

Now that it's too late ever again to hear Mr. LaBerge's voice on my phone, I'm appreciating him more than when I had him around and working. And often through the rushed

days in our backwoods workshop I give such instructions as fall to my lot and tack on the good-by lightning-fast just as he did. And once all over again some members of the organ world were uncharitable enough to accuse him—always behind his back, of course—of trying to make money out of the concert organist. If any man ever ignored his own need of money and thought instead of the job he was trying to do, it was Mr. LaBerge. He put the concert organist on the musical map, and his tastes were so broad he went the whole way from sentimentalism & beauty in music, to traditionalism & scholasticism.

The result? His successors—Mr. Henry Colbert and his wife Mrs. Ann Colbert, with Miss Lilian Murtagh, Mr. LaBerge's former righthand man—are working themselves into the grave just as I believe he did. But in the meantime, like him, they're giving the true concert organist a support he never had prior to the LaBerge Era.

"The articles are well chosen, and the timely comments could hardly be better. Those who say such comments have no place in T.A.O. are letting sanctimonious bosh take the place of reason. It is regrettable that more of our nationally known magazines and newspapers do not use the great heritage of the free press to lash out against injustices and ideas that will destroy us. I say Bravo." I don't particularly want to make anyone angry, but all the pinks & punks & socialists & communists in our world of music are now having themselves hung up on our black-list; let's give our thought to the decent people and the music written by them; there will be plenty to talk about without looking into the gutter for names & things.

"I thoroughly enjoy T.A.O.—especially the unvarnished truth as only you can give it. Keep it up; it does us all a world of good." T.A.O. tries to speak the truth, kindly if it doesn't take too many words, otherwise bluntly.

"Was drafted in January, volunteered for the Marine Corps, and have been fortunate to be permanently placed in the chaplain's office here. I enjoy my work very much, but feel sorry for those less fortunate who had to do Harry's dirty work in Korea. We have two Hammond electrotone installations, one in the chapel, another in the theater where I alternately play on Sundays with the other organist here. We have thousands in attendance for the church services—which is quite a far cry from the few we had back home in civilian life."

This is the third war T.A.O. has seen in its brief span of life; every one of the three came when a democrat headed the political machine in Washington.

We are not trying to win friends and influence people—incidentally getting their money. We are interested in making people think for themselves, influence themselves by their own thoughts, protect themselves against impositions of every kind—whether by holy traditions or unholy imposters.—T.S.B.

THE GOOD OLD DAYS

"In those days men who accumulated wealth honestly were admired, and other men did not seek to use the power of government to deprive them of it. Their contribution to the well-being of the community was recognized and others were encouraged to imitate them. By this means we had an increasing number of men pushing above the poverty line, through the zone of comfort, and into the zone of wealth. The increased production which these men brought about raised the standard of living for all."—Edward E. Kershner, in *Christian Economics*.

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HILLIAR

Phonograph Recordings Reviewed

By CHARLES VAN BRONKHORST

Recordings furnish entertainment as well as instruction

Catharine Crozier, First Baptist, Longview, Texas

4-85 Aeolian-Skinner (1951)

Kendall 12" l.p. 2554, \$5.95

Sowerby, "Symphony" in G

American Organ Music

Kendall 12" l.p. 2555, \$5.95

Bingham, Rhythmic Trumpet

Haines, Promenade-Air-Toccata

Sowerby, Requiescat in Pace

Sowerby, Fantasy for Flute Stops

Edmundson, Gargoyles

Simonds, Prelude on Iam Sol Recedit Igneus

Miss Crozier's first three disks (T.A.O. Sept. 1952) were outstanding in every respect but one—acoustical characteristics of Eastman's Kilbourn Hall did not do full justice to organ or artist. The new recordings are worthy of rave notices in every way. Music is all American, organ is 100% adequate acoustically and otherwise, Miss Crozier welds music and instrument into results that are perfection itself, and, to top things off, Kendall's recording engineers do an A-1 job of capturing this marvelous listening experience in all its thrilling splendor. Sowerby's Sonata is a first on l.p. and will be hard to beat. I believe the other numbers are first for any speed, but all are worthy of repeated hearings and study. Some may question the selections; I for one would like to see some Richard Purvis music in place of the Sowerby, since the latter is well represented by his Sonata. Be that as it may, I say a million thanks to Miss Crozier and Kendall for two magnificent recordings of American organ music. Let's hope they will give us more such all-American disks. Vernon de Tar organist & Wm. Primrose violist

In Church of Ascension, New York City

Meditations for Organ and Viola

Columbia 10" l.p. AAL-33, \$2.85

Schubert-Primrose, Ave Maria and Litany

Bach-de Tar, Come Sweet Death

Brahms-de Tar, My Heart is Filled

Two genuine musicians take four simple but profound pieces by three master-composers and turn them into one of the most satisfying musical experiences on records. The contrasting beauty of viola and organ sound in perfectly-controlled combination, and complete unity of purpose gives one an entirely new appreciation of this very familiar and beautiful music. Best of all, Columbia offers this outstanding disk in its new low-priced l.p. series. Get this if you enjoy music for the soul played from the heart.

Finn Videro, Monastery Church, Soro, Denmark

3-37 rebuilt of 1846 Gregersen by Marcussen & Son (1942)

Haydn Society 12" l.p. HSL-3063, \$5.95

Bach, Sei Gegrusset Jesu Gutig

Bach, Five Choralpreludes

More playing for those who prefer the ancient type of instrument and registration. Upperwork is particularly penetrating and frequently predominant. If you're an avid fan of this style, you'll be pleased to know that Mr. Videro's registrations are clearly indicated for each number among the detailed album notes which also include a complete stoplist of the organ used. Recording is excellent, playing technically likewise.

YOUR HIGHER FACULTIES

Should a man do what his mind tells him? No, use his higher faculties—his heart & intuition, if he has not let them atrophy. There is no necessity of doing foolish things just because others do.—W.A.G.

COMBINATIONS AND COMBONS

A reader wants explanations of T.A.O. definitions

"Can understand setter-type console but know little about capture-type." To meet continued growth in the organ world T.A.O. has adopted various names, each indicating a specific gadget.

Combinations: These began in ancient days, generally as toe-levers; push a lever and it brought on any combination of stops the organist had asked the builder to arrange for his convenience.

Adjustable: Soon the mechanisms were improved so that the organist himself could set the combination he wanted, in those early days always by getting inside the back or side of the console and adjusting triggers provided for that purpose.

Combons: The final—to date—improvement is a Combon by which the organist can rearrange his combinations in any way he wants without leaving the bench. In the early days it was sometimes done by opening a drawer under the stop-jamb and adjusting triggers, in the earlier electric-action organs; but organbuilders continued their progress rather rapidly, so normally today all Combons are set merely by fixing the stops as desired.

In the Hold-Set manner, the organist pushes a piston, holds it in the in-position while he puts the stops on or off, as desired; when the job is done, release the piston and that combination thereafter is brought on by that piston. In that Capture-System the stops are rearranged as desired, then a setter-piston is held in (by hand or foot, since the setter is or should be duplicated for hand or foot control) and the desired piston is pushed in, and no matter what was formerly on that piston, it now changes to the exact registration set by hand when the setter was pushed.

There are also Three-Way Combons—to add a stop, put one off, or leave it severely alone. Formerly there also were two types of action, Absolute and Dual. In the Dual (now hardly ever used) the Combon merely added its stops to what happened to be drawn by hand; the stops were never moved physically in the console, only the chest action responding. Some called it Blind; but blindness was not the aim, only a resulting & secondary effect, so T.A.O. calls it Dual. In the Absolute system, the Combon knocks everything off the division and brings on only what is set, at the same time moving the stops in the console.

Referring to the specific question, in view of the history just outlined, Setter Type and Capture Type are no longer used in these pages because they are insufficiently specific; the words T.A.O. has adopted, as here defined, are for the present sufficiently descriptive and precise for present-day practices.

A word of caution: When buying a new organ, find out exactly how your chosen builder builds his Combons and be satisfied with that unless you have lots of money and a big organ is to be built.

THINKING IS OF PRIME IMPORTANCE

This applies with double force to the professional organist

"This so-called 'progressive education' is, in fact, a step backward. In former times, when all students studied the rational languages, Latin and Greek, their minds were developed along rational lines. By not requiring students to study the classics, 'progressive' educators are wiping out two thousand years of culture. 'Progressive education' does not stress the need for that self-discipline within the individual without which nothing can be learned. Consider, for example, the loose way in which the word Democracy is being used by 'modern' educators. They speak of 'Democracy in Education'—an absurdity. Education can function only on the principle of an Aristocracy of the Intellect."—Prof. Joseph L. Tynan, quoted in the New York Times, upon retiring from the College of the City of New York, on whose faculty he has been since 1906.

WICKS ORGAN OF THE MONTH

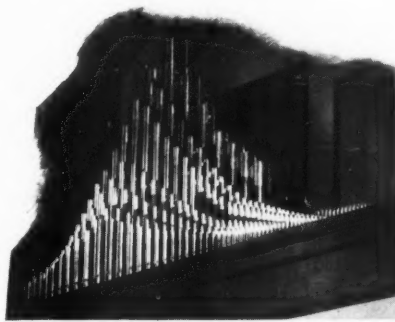


a unique WICKS ORGAN in OXFORD, OHIO

A combination of classic exposed organ coupled with additional organ under expression, plus the location of the installation in this Church, are unusual characteristics. Complete collaboration with David Briggs Maxfield, A. I. A., designer of Holy Trinity Church, with Wicks Organ experts, resulted in a stirring tonal distribution and ensemble.

Every phase in the planning of this installation successfully resulted in the best possible instrumental equipment for the Episcopal Service.

Specifications of this pipe organ will be supplied upon request. It will be found particularly interesting to those organ committees where costs are of major importance.



WICKS ORGANS

FACTORY and STUDIOS
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U. S. A.

AMERICAN COMPOSERS

On Programs of Major Orchestras

National Music Council Inc., 338 West 89th St., New York 24, N.Y., has issued its 14th annual survey of the programs of 29 major American orchestras with regard to their performances of works by American composers during the 1952-53 season; composers on the list of interest to the organ world include George Chadwick, Arthur Foote, Henry Hadley, Howard Hanson, Victor Herbert, Norman Dello Joio, Edward MacDowell, Harl McDonald, George Frederick McKay, Walter Piston, Leo Sowerby, John Philip Sousa, William Grant Still, Powell Weaver.

We list the orchestras here in the order of their use of music by native-born Americans. First figure gives the percentage of American-born works compared to the total works played; second gives the number of works by American-born composers; third gives the number of works by foreign-born composers naturalized or merely making their money here; final figure gives the total number of works performed.

San Antonio—18%, 11, 5, 61.
Cincinnati—15.1%, 13, 6, 86.
Oklahoma—13.7%, 7, 2, 51.
Portland—13.4%, 9, 4, 67.
Buffalo—13.2%, 5, 1, 38.
Indianapolis—12.8%, 6, 1, 47.
Atlanta—12.2%, 6, 1, 49.
Utah—12.1%, 4, 3, 33.
New Orleans—11.1%, 6, 3, 54.
Louisville—9.5%, 2, 5, 21.
St. Louis—8.9%, 8, 5, 90.
Seattle—8.8%, 3, 3, 34.
National—7.8%, 6, 5, 77.
Denver—7.5%, 7, 6, 93.
Rochester—7.5%, 4, 4, 53.
Cleveland—7.4%, 6, 7, 81.
Baltimore—6.7%, 3, 7, 45.
Chicago—6.6%, 3, 3, 45.
Dallas—6.2%, 4, 5, 65.
Pittsburgh—6.1%, 4, 4, 66.
Los Angeles—6%, 4, 6, 67.
Philadelphia—6%, 6, 8, 101.
Kansas City—5.1%, 4, 3, 79.
Boston—4.6%, 4, 9, 86.
San Francisco—4.4%, 3, 5, 69.
Houston—4.2%, 3, 4, 71.
Detroit—3.7%, 3, 4, 81.
Minneapolis—3.5%, 2, 4, 58.
New York—2.5%, 4, 11, 160.

It seems hardly likely the foregoing percentages are a safe indication of the lack of culture of the American citizens—proving those in the large cities to be dumber than those in the small; the cause probably is the conceit of the big-name conductors. The big cities can buy them, the smaller cities can't. So these bullies, acting like bullies & prima-donnas almost invariably do, know everything, including that the American composer is a boob regardless of the delights of the American dollar.

The conductors of these orchestras in the order named, should be invited to go back to their native lands and stay there till they learn to show a trifle of professional courtesy to American composers—who but a fool would say any American composition could be worse than some of the European trash these conductors have performed? The conceited? The conductors of, in this order of blame, New York, Boston, Philadelphia. Some have become naturalized citizens, but that step is hardly enough to give a man intelligence if he didn't have it to begin with.

To add insult to injury, these orchestras have the gall to ask American citizens to pay rather sizable deficits each year. How crazy can they get?



Kathryn Hill Rawls

KATHRYN HILL RAWLS

Composer of a superb anthem

What some of us judged the finest Christmas anthem of the year is Mrs. Rawls' "O thou joyful day," published by J. Fischer & Bro., reviewed on Sept. p.286. Music like that is inspirational; it can't be written on commission or by the book of rules. Yet it couldn't be written without that book of rules.

We asked Mrs. Rawls how it came into being.

"As you surmised, it came to me in a split second, and the accompaniment was completed in a halfhour. I had found the words several years ago and had tagged them 'some day.' When I needed a bright Easter carol for my chapel choir of highschool age, I changed the word Christmas to Easter; Mr. Fischer used both words.

"The few things I have published have come just that way—from necessity, usually an urgent need from a youth choir."

Mrs. Rawls was born on a Dec. 2, nee Kathryn Vaughan Hill, in St. Louis,

Mo., had her highschooling in Shreveport, La., attended Ward Seminary, received her Mus.Bac. from Washington College of Music, has lived in many places because of the movements of her husband Col. Walter O. Rawls, became organist of St. Luke's Methodist, Washington, D.C., in Jan. 1951, runs five choirs there. In Randolph Field she played a total of 172 weddings in two years, 14 of them in one day. "The life of an army officer's wife is varied—and wonderful."

Once again, maybe real music comes by inspiration from a busy life, not by effort of the mind.

REPORT FROM LONDON

Items from Frank M. Church

"Only a small crowd at the organ recital this afternoon, a better crowd yesterday for the Chopin recital. Service in St. Paul's Cathedral drew a large crowd; what I can't understand is the soprano solos in anthems, whether they are done by boys, maybe two boys singing together; there are no women with the choir in processional. To me it is almost a marvel; the volume fills the huge auditorium."

Program of English Church Music in Southwark Cathedral by the Cathedral choir, May 9:

Byrd's Mass for Five Voices
Parry, Songs of Farewell (for choir)
Darke, Ring out ye crystal spheres
Edmund Rubbra (b. 1901), Missa

Centuariensis
Britten, Te Deum C

Music for four services in St. Paul's Cathedral:

*Walmisley, From all that dwell
*Marchant, Te Deum G
Bullock, O most Merciful
Marbeck, Service
*Smart, Te Deum F
Pearsall, Blessed Word of God
Harwood, Service in Af
*Ireland, Te Deum F
Tallis, Come Holy Ghost

Organ numbers were not listed; chants and hymns are ignored here.

RECITAL-PROGRAM IDEA

"I try to arrange my programs according to keys," says Edwin Arthur Kraft: here's an example, played by him in his Trinity Cathedral, Cleveland, Oct. 4, 1953:

A—Sowerby, Comes Autumn Time
E—Widor, Son.8: Moderato Cantabile
Bm—Bach, Prelude Bm
Fs—Veracini, Largo
D—Guilmant, Fugue D
Bf—Stamitz, Andante
Ef—Dethier, Scherzo
G—Edmundson, Humoresque Fantastique
D—Purvis, Toccata Festiva
D—Purvis, Les Petites Cloches
Bm—Wagner, Valkyries Ride

OBERLIN CONSERVATORY Repertoire Summary of Last Season

The Conservatory has issued a 30-page mimeographed repertoire list of music of all kinds performed in public during the 1952-3 season by students, faculty, and guest artists.

1102 Performances, in

163 Concerts, presenting

871 Compositions by

224 Composers, of whom

32 "May be considered American."

Bach had 103 performances, Chopin 93, Brahms 87, Beethoven 76. Performances by 941 students, 84 faculty, 77 visiting artists.

Organ programs, since this was an educational institution, included the things needed for the education of an organist, the usual composers represented—Bach 29 pieces, Buxtehude 5, Dupre 5, Franck 4, Handel 5 Concertos, Hindemith 2 Sonatas, Langlais 4, Normand Lockwood's Concerto for organ & brass, Mathilde McKinney Gloria-Toccata, Peeters 2, Reubke 1, Vierne 4.

As an indication of the broad field of music covered in Oberlin, there were 505 piano concerts, 164 solo voice, 104 organ, 65 violin, large choral works 47, chamber music 48, orchestra 27, flute 21, and many other less usual concert combinations.

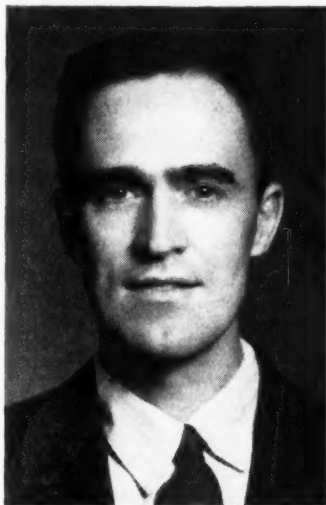
LONDON'S ST. JAMES

In The Sphere, London, Aug. 22, 1953, is pictured an ornamental but empty organcase. "The Grinling Gibbons organcase in St. James', Piccadilly, the only London church, save St. Paul's Cathedral, in which it is definitely known that Gibbons personally carried out the work. The organcase is now nearly completed, but work still remains to be done before the church is completely restored. St. James' was severely damaged in the war. The roof was burnt and the north wall was fractured from its foundations to roof-level, but the south aisle was saved. It is the only church built by Wren in London's West End." Clipping from Dr. Diggle. It could all be true but the war part: wars, we've been told a thousand times by competent authorities, have nothing to do with the organ world. Dr. Diggle says Stokowski used to play in this church; if he says it, T.A.O. says you can believe it.

PHOTOGRAPHS

Don't ever mail or express any photograph unless it is protected by from two to four or six corrugated-boards, the corrugations running in contrary directions. Marking a package "Please Do Not Fold" is plain silly; mailbags can't see; nor can the postoffice afford to give your precious package to an employee and tell him to carry it tenderly to its destination. Mail goes into bags, and

bags are packed into railroad cars bag on bag till the weight must be enormous—and, presto, your photograph is bent or folded or crushed and it's entirely the fault of the shipper himself.



David H. Williams

DAVID H. WILLIAMS

Composer of outstanding merit

In recent months many anthems by Mr. Williams have been earning laudatory reviews because they have genuine musical merit, are technically well written, have something intelligible to say, never indulge in modern attempts to be ugly or different. Technicians can be found on every street-corner; composers whose works are based on the musical beauty of inspiration are few and far between.

Mr. Williams was born Nov. 21, 1919, in Caerphilly, Wales, is now an American citizen, married, and the father of three boys. After highschool he concentrated on music, studying organ with Walter Wild.

During the week—since he has to eat—he works for the H. W. Gray Co., on Sundays for Fort Washington Collegiate, New York City, where he has a volunteer chorus of 18, junior choir of 15, paid quartet of soloists, three or four rehearsals each week.

"There you have it," says he. Nothing of the kind, say we; but it's better than no facts at all. Mr. Williams' anthems bring us back to the era of commonsense and musical beauty. Does it mean, perhaps, that T.A.O.'s implied dogma—sometimes preached openly—that today's organists work much too hard, is the key to results that are so often unsatisfactory? More fun & happiness in the organ world, less work. Right?

DANBURY, CONN.

Immanuel Lutheran dedicated its reconditioned and enlarged organ in recital Sept. 20; it was installed in 1894,

Johnson & Son's No.813, in the Second Congregational; many years ago Immanuel Lutheran bought Church & organ and had a local organman move the instrument to the rear gallery, where the choir now also is. It then had 1097 pipes. The Charles W. McManis Co. has now completed the reconditioning, increasing the number of pipes to 1620, retaining the old pipework, replacing the old key ivories and stopknobs, using an Orgoblo, splitting the one old bellows into three new wind-regulators, retaining the ancient tracker-action with but minor improvements needed because of the added pipes and voices, and retaining the old attached console. Of the present 1620 pipes, 913 are new, by the McManis Company. Organist is Harry E. Gudmundson. It's another authentic instance where Johnson's work was so well done that it still functions mechanically about as well as it did when it was built. Reconditioning was done not because of any defects or old age, but chiefly to change the tonal characteristics by the addition of four mixtures totalling 13 ranks. Couplers still operate by pulling down the keys. Stoplist in later pages.

VIOLINISTS CAN DO IT

Since the organ is the richest and grandest concert instrument known to man, the organist can be & should be & some day will be known as the greatest concert artist. Here's the program by Norman Carol in Town Hall, New York, Oct. 5, 1953:

Vitali, Chaconne

Brahms, Sonata 2

Wieniawski, Concerto 2

Schubert, Sonatina 3

Kreisler, Variations on Corelli Theme

Chopin-ar.Kreisler, Mazurka

Kreisler, Tambourin Chinois

Saint-Saens, Int. & Rondo Capriccio

And there's not a monstrosity in the list, but the New York Times critic gave him glowing praise in a 16" review. The recital organist needs to: Stop using so much ugly-sounding or ancient music; Use selections most of which will mean musical happiness to the layman; Refuse to play on too-small organs; Cultivate and use appealing stage deportment; Be sure to include on every program several downright catchy numbers; Remember he or she is playing for the great American cultured public, not the music profession. Do those things and the concert organist can knock all others relatively off the map.

CHURCH CHAMPIONS

"Out in the forefront of those ferreting out communism is that great American, great Marine, and great Catholic, Senator Joe McCarthy—a controversial figure only in the minds of communists and fellow-travelers. . . . Stop the smear campaign against Joe McCarthy."—Fr. Edward Lodge Curran, St. Joseph's Catholic Church, Brooklyn, N. Y.

EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

Cleveland, Ohio, Edwin Arthur Kraft, recitals, Trinity Cathedral, 4:00, Nov. 1, Dec. 6, Jan. 3, Feb. 7, March 7, April 4, May 2.

Do., W. William Wagner, cantatas etc., Old Stone Church, 7:45, Oct. 4 Haydn Creation, Nov. 1 Mendelssohn Hymn of Praise, Dec. 6 Britten Ceremony of Carols and Saint-Saens Christmas Oratorio, Jan. 3 Rossini Stabat Mater, Feb. 7 Elgar Light of Life, March 7 Dubois Seven Last Words, April 4 Sowerby Forsaken, May 2 Van Hulse Beatitudes and DeLamarer Sing Unto God and Wright Green Blade, June 6 Peeters Song Cycle for soprano and Franck Mass in A.

New York City, Willard Irving Nevins, cantatas, First Presbyterian, 8:00, Oct. 11 Bach Jesus Thou My Wearied, Oct. 25 Haydn Creation, Nov. 8 Bach Sleepers Wake, Nov. 29 Britten St. Nicolas, Dec. 6 Bach Come Redeemer, Dec. 20 Handel Messiah, Jan. 10 Bach Sages of Sheba, Jan. 31 Brahms Requiem, Feb. 14 Bach Thou Very God, Feb. 28 Rossini Stabat Mater, March 28 Bach Mass Bm, April 11 Bach St. Matthew, April 18 Handel Messiah.

Do., Charles Dodsley Walker, recital, Heavenly Rest, Nov. 9, 5:30, in the Guild series, playing Vienne's Sonata 3.

Do., Ernest White & Edward Linzel, recitals, Church of St. Mary the Virgin, Mondays at 8:30, Nov. 9, 16, 23, 30.

Philadelphia, Pa., Robert Elmore, cantatas, Church of Holy Trinity, hour not named, Oct. 4 Clokey Divine Commission, Nov. 1 Sowerby Christ Reborn, Dec. 20 Elmore Incarnate Word, Jan. 3 Bach Sages of Sheba, Feb. 7 Vivaldi Gloria, March 7 Faure Requiem, April 11 Stainer Crucifixion, May 2 Handel Messiah.

St. Louis, Mo., Alec Wyton, recitals, Christ Church Cathedral, Thursdays from 12:15 to 12:45, Sept. 17 through Dec. 31 omitting only Nov. 26, full programs for the whole series to June 10, 1954, in print in one leaflet.

Wilmington, Del., Harrison Walker, musicals, St. Andrew's Church, Oct. 14, 8:30, soprano soprano-violin-organ, Nov. 4, 8:30, Debussy Prodigal Son, Jan. 10, 8:00, Feast of Light Festival, April 7, 8:00, Shaw Redeemer.

GEORGE FAXON

Plymouth Congregational, Lansing
Nov. 4, 8:15

Dedicating 3m Kilgen

Vivaldi, Con.Am: Allegro

Frescobaldi, Toccata

Pescetti, Allegro Imitazioni

Telemann, Fantasia 9

Pachelbel, Ciaconna

Bach, Gigue Fugue

Brahms, Deck Thyself

Schumann, Canon Bm

Liszt, Ad Nos: Int. & Fugue

Titcomb, Scherzo

Barnes, Chanson

Parker, Son.Efm: Allegretto

Messiaen, Transports of Joy

Bonnet, Ariel

Dupre, Adeste Fideles Fantasy

HAROLD FINK

Fordham Lutheran, New York

Oct. 25, 4:00

Widor's Symphony Romane

Widor's Symphony Gothique

ERNEST WHITE, Mus.Dir.

EDWARD LINZEL, O. & C.

Church of St. Mary the Virgin, New York

November Choral Music

*Victoria, Missa O Quam Gloriosam

Handl, O admirabile commercium

*Tallis, Mag. & Nunc dimittis Em

Rachmaninov, Ave Maria

La Rue, O salutaris Hostia

Rheinberger, Jesu dulcis memoria

Henschel, Tantum ergo

*Missa pro Defunctis

*Franck, Messe Solemnelle

Salieri, Justorum animae

*Byrd, Mag. & Nunc dimittis

Palestrina, O admirabile commercium

Rehm, O salutaris Hostia

Monteverdi, Adoramus Te

Peeters, Tantum ergo

*Palestrina, Missa Brevis

Benevoli, Laudate caeli

*Byrd, Mag. & Nunc dimittis (2)

Lalande, Panis angelicus

Goodman, O salutaris Hostia

Lasso, Adoramus Te

Victoria, Tantum ergo (4-p)

*Kromolicki, Missa Festiva E

Holst, Ave Maria

*Whitlock, Mag. & Nunc dimittis

Bainton, And I saw a new heaven

Whyte, O salutaris Hostia

Bai, O bone Jesu

Boellmann, Tantum ergo (Sacra Lyra 3)

*Berthier, Missa panis quem ego dederō

Clerambault, O mysterium inefabile

*Victoria, Missa Vidi Speciosam

Handl, Ecce Dominum

*Gregorian, Litany in Procession

Rachmaninov, Cherubim Song

Carey, O salutaris Hostia

Viadana, Adoramus Te

Bruckner, Tantum ergo (1)



DR. JOHN DYKES BOWER

now touring America with his choir of St. Paul's Cathedral, London, Eng.: he became Cathedral organist in 1936, "the youngest man ever to be appointed" to St. Paul's: studied organ in Corpus Christi College, Cambridge, earned his M.A. and Mus.Bac. degrees there: his Mus.Doc. was conferred by Oxford. He is said to be a recitalist: definitely he is a great church organist: formerly with Truro Cathedral, New College Oxford, and Durham Cathedral. T.A.O. regrets that, as usual, the biographical facts about so eminent an organist are not to be found in any available reference book.

ST. PAUL'S CHOIR ON TOUR

Dr. John Dykes Bower their organist

Not many American organists can afford to visit London and hear the music of St. Paul's Cathedral; so the good Britishers send St. Paul's choir & organist to tour America in 42 concerts between Sept. 30 in the Cathedral of St. John, New York City, and Nov. 26 in Old Trinity, N.Y.C.

T.A.O. has aimed many goodnatured bombs at that noble institution, the British Gentleman, most of them totally misunderstood; but when socialism has been kicked

out of the British empire, as it certainly will be if that empire is to continue to exist, history will record that the Americans love the British above all other nationals—including as British the Australians and Canadians.

So it is a grand delight to have St. Paul's organist bring his choir to our land for a tour. October dates covered the country from Washington, D.C., to Quebec and Ontario, and from Boston, Mass., to Chicago, Ill.

November dates: 1 Lafayette Ind., 3 Indianapolis, 4 Cincinnati Ohio, 5 Louisville Ky., 7 Memphis Tenn., 9 New Orleans La., 10 Baton Rouge, 11 Alexandria, 12 Shreveport, 13 Vicksburg Miss., 16 Chattanooga Tenn., 17 Lexington Ky., 18 Huntington W.Va., 19 Bluefield, 20 Blackburg Va., 22 New York "Omnibus" and we don't know what that means, 24 New York's Carnegie Hall, 26 New York's Old Trinity, and the group sail home Nov. 27 from New York.

The cost of the tour "has been underwritten in the United States and any profits that accrue will go to American charities under the direction of the Protestant Episcopal Church," said the New York Times; that's too selfish to be true; profits, if any, should go to the support of Dr. Bower's St. Paul's Cathedral in London. Doesn't America's Episcopal Church know how to be either noble or generous?

Anyway a warm welcome to Dr. Bower and to every individual in the organization he brought with him to our land. Incidentally, it's been reported that St. John Cathedral was virtually packed to capacity for the opening concert there. T.A.O.'s thanks to Dr. Reginald L. McAll for his mediation in making the photo and report available here.

CHURCH BUDGET

A New Jersey example—*boom*.

"Proposed budgets are one thing. Money actually paid for services rendered is another. Here is a case where the organist really gets paid—and has access to the organ for pupils for additional income." A good Bostonian wrote that when he sent the N.J. budget, for the year ending March 31, 1953—money actually paid. Our figures are the "total disbursements"; they had \$593.59 in the bank after paying all bills.

\$58,496. Total budget:
8,000. Minister, plus manse,
5,400 Organist (called organist too),
3,025. Church secretary,
2,875. Sexton, plus
1,103. Sexton's assistant and
600. Retired sexton;
233. Organ maintenance,
2,600. Special organ repairs;
6,500. Benevolences, plus
4,690. Supplementary at-home charities such as minister's retirement fund, income taxes and old-age benefits for the Church's employees.

And you can't find fault with that no matter how you slice it. Everybody seems to get a fair Christian deal all the way down the line from preacher to sexton's helper. And missions gets only about its rightful share, slightly over 10%. It's worth working for, Miss Soosie, when you find an organist getting such a salary and in addition the use of the organ for teaching. Income came from:

\$47,399. Pledges,
4,749. Plate offerings,
2,518. Arrears from former year paid up this year. Let's give the devil his due—this is a Presbyterian church. Nice people, these Presbyterians. Sometimes.

FRANK K. OWEN

of St. Luke's Episcopal, Kalamazoo, Mich., has been appointed to St. Paul's Cathedral, Los Angeles, Calif.; April 1953 T.A.O. told of Mr. Owen's career, briefly, and of his interesting harpischords.

HEWITT—MOHR

Elizabeth Mildred Hewitt, graduate of Kitchener & Waterloo Hospital, Kitchener, Ont., assistant head nurse of Duke Hospital, Durham, N.C., and Dr. I. Ward Mohr, son of the Edward H. Mohrs, Scarsdale, N.Y., graduate of New York and Columbia Universities, D.D.S., resident in oral surgery in Duke University Hospital, were married Sept. 12 in Duke University Chapel, Mildred L. Hendrix playing for the ceremony. In this case we have details; would the ladies like them? The bride wore a gown of champagne beige chantilly lace with a shoulder-length beige illusion veil, and carried a semi-cascade of cypridium orchids; her attendants wore gowns of rust & green and carried bouquets of semi-cascade pompoms & asters, tinted bronze; maid of honor, Nancy Schultz, R.N., of Boston, wore a gown of emerald green with overtone of blue, fitted bodice, with full skirt and matching stole of silk shantung. Bridegroom's mother wore shantung, turquoise with overtone of silver, matching hat & shoes, and fawn-color bag & gloves, corsage of yellow roses.

EDWIN ARTHUR KRAFT

gave a recital Oct. 4, 1953, in Trinity Cathedral, Cleveland, Ohio, to mark the completion of his 45th year as Trinity's organist; the Cathedral paid tribute by spending the entire front-cover of the Calendar on a picture of and praise to him; Nov. 1 was announced to continue the tribute in a reception to him and his choir.

LAVAHN MAESCH

long on the faculty of Lawrence College, Appleton, Wisc., has been appointed to direct the college choir.

H. WINTHROP MARTIN

has been appointed to St. Paul's Episcopal, Syracuse, N.Y., but he'll be a long-distance commuter to New York City until he earns his M.S.M. in the School of Sacred Music. Born on a June 6 in Boston, studied with Dr. Francis W. Snow, H. Augustine Smith, Samuel Walter, and has been progressing through various church positions since 1934; "author of many epistles to local newspapers on politics and current affairs." There's one organist for you who won't be a nonentity in the noble duty of helping make America a decent place to live in.

GORDON YOUNG

of the First Methodist, Tulsa, Okla., has been appointed to the First Presbyterian, Detroit, Mich., where he has a 4-60 Casavant, paid chorus of 35, and quartet of soloists. The Church held a reception Oct. 7, 1953, to honor Mr. & Mrs. Young on the occasion of the installation of and reception to the new assistant minister.

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ERNEST WHITE

Musical Director

EDWARD LINZEL

Choirmaster and Organist

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MARIE SCHUMACHER

used the following as the first services in her newly-built St. Paul's Episcopal, Westfield, N.J., morning prayer at 9:30, communion at 11:00, the rector printing his organist's name along with his own on p.4 of the calendar, the only place either name appears:

*Jongen, Priere
Venite, Rimbault
Benedictus es, Turton
Benedictus, Monk
Karg-Elert, Now Thank We All
*Franck, Fantasia C
Decalogue, Nicholson
With a voice of singing, Shaw
Sanctus & Agnus Dei, Willan
Gloria in Excelsis, Willan
Vierne, Carillon

THOMAS P. FROST

learns the hard way that politics do concern the organ world; he was forced to give up his professional work in early September and go into the army. He's a B.S.E. of Princeton University, "engineer gone haywire," says he, native of Brooklyn, N.Y., organist of

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
CENTRAL METHODIST, LANSING

Martin W. Bush

F. A. G. O.

First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Donald Coats**ST. JAMES' CHURCH**

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Dubert Dennis

M.M.

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William Ripley Dorr

Mus.Bac., B.S.

Palos Verdes Estates, Box 156
California

Paul H. Eickmeyer

M.Mus., A.A.G.O.

St. Paul's Episcopal Church
Lansing, Michigan

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
FIRST METHODIST CHURCH
and THE MUSEUM OF ART
Santa Barbara, California

Recitals — Lectures — Instruction

Robert Elmore**CHURCH OF THE HOLY TRINITY**

Rittenhouse Square, Philadelphia

First Methodist, Pittsfield, Mass., where he gave a "farewell recital" Sept. 9. "We fascinated the congregation by removing the pulpit, exposing the Skinner ivories & pedal-board and organist's feet—an ideal setup for recital. Organist's back to audience of about 250—not bad for a performer's first recital. We took in \$100. for the organ fund. Performance carefully staged; spotlight on console, organist in tuxedo, candles, flowers, etc." Newspaper helped by advance notice and 2-column photo of Mr. Frost at the console.

Eugene A. Farner**Harold Fink****Recitals**

Tenafly

New Jersey

CHARLES H. FINNEY

A.B., MUS.M., F.A.G.O.

Chairman, Division of Music & Art
HOUGHTON COLLEGE
Houghton New York

Norman Z. Fisher

M. S. M.

Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

MARGUERITE HAVEY**OLIVER HERBERT**

Mus.Doc., A.T.C.M.

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EVERETT JAY HILTY

Director, Division of
Organ and Church Music
UNIVERSITY OF COLORADO
Boulder

RECITALS

LECTURES

Horace M. Hollister

M. S. M.

Organist-Director
Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.

KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist

Christ Church Cathedral
LOUISVILLE, KENTUCKY

DALLAS A.G.O.

is issuing mimeographed news-letters to its members; the September letter gives a diagram showing exactly how to motor to the picnic grounds where the opening event of the season was scheduled; announces the first guest recitalist of the season, and adds, "Other artists will be announced soon and then you can get to that most wonderful of all sports, selling tickets; better start figuring out your sucker list now." Under the Help column is this: "If you have changed jobs, names, or anything except sex, please call or write Bob Miller." And under Vital Statistics: "Died: Moses, Abraham, Isaac, Napoleon, Caesar and a few others. Just Born: A daughter" etc. "Not Born Yet: An organist who can listen to the familiar 'I don't know anything about music, but why—etc.' without seriously contemplating murder."

August

MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.
TRINITY EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

The OGDENS

George and David
PLYMOUTH CHURCH
Shaker Heights — Cleveland, Ohio

ROBERT OWEN

Christ Church
Bronxville — New York

Roy Perry

FIRST PRESBYTERIAN CHURCH
Kilgore, Texas

RICHARD PURVIS

Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

Cora Conn Redic

MUS.DOC., A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

Marie Schumacher

SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott

Organist - Composer
The First Christian Church
Steubenville, Ohio

DOC CLARK SAYS:

"Unrhythmic playing, super-legato, and holding down repeated notes, especially in the Pedal and lower parts, kills hymn playing."
—Dr. Lewis Bates Clark.

SALARIES

Members of the Philadelphia Orchestra have received a wage increase, to \$140, a week minimum, and \$2.50 for each 15 minutes of overtime—so those rehearsals & concerts gotta be kept to scheduled hours; when you hear something played faster than it should be, you'll know why. 104 players on the payroll, season is 32 weeks, 133 concerts. This new minimum gives \$4,480, for the 32 weeks and figures about \$86.16 a week if spread over the whole year. So maybe some organists aren't doing too badly.

COURTESY, PLEASE

Send a stamped addressed envelope when asking anyone for information by mail; it's only arrogance to do otherwise unless you are already paying the individual to work for you.

A JOB FOR YOU?

"Arizona is looking for a song—a song which captures the rare beauty of the physical characteristics and the magic shaping the destiny of that colorful state," and if you can fill that need you can get, not earn, \$1,000, if you act before Dec. 31, 1953; details from Arizona Song Contest, Phoenix Advertising Club, Box 1586, Phoenix, Ariz.

BEWARE OF T.A.O.

It may say something you don't agree with, say it emphatically and unmistakably, and not even consult you first.

Clarence L. Seubold

ST. JOHN'S EVANGELICAL CHURCH
Louisville, Kentucky

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Orrin Clayton Suthern II

ORGANIST-CONDUCTOR
Associate Professor of Music
LINCOLN UNIVERSITY
Lincoln University, Penna.

Charles Dodsley Walker**SAMUEL WALTER**

BOSTON UNIVERSITY
Marsh Chapel

Harry B. Welliver

Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

R.C.O.

in London passed 35 Associates, of whom two were awarded prizes, and 7 Fellows, in its July 1955 examinations.

CHURCH-MUSIC HISTORY

Leonard Ellinwood of the Washington Cathedral, Washington, D.C., has written the History of American Church Music, to be published late this year by Morehouse-Gorham; he's an unusual clergyman in that he knows what he's talking about in the field of organs and church music.

A.G.O.

current examinations resulted in Fellowship certificates to Rosemary Clark and Robert W. Glover, Associateships to 27; either the exams are too difficult in theoretical & non-practical requirements, or Guild members do not adequately appreciate that F.A.G.O. is the most valuable set of letters an organist can have after his name apart from taking a complete course in one of the conservatories specializing in church music.

OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

Dr. John Aguilar died Sept. 15 in Los Angeles, Calif., aged 70, on the faculty of Mt. St. Mary's Academy, organist of St. Vibiana's Cathedral, survived by his widow and three daughters.

Theodore Beach, Sept. 19, New York City, aged 87, born in N.Y.C., pupil of S. P. Warren, Clement R. Gale, organist of many churches and theaters in and around N.Y.C.

Henry Holden Huss, Sept. 17, N.Y.C., aged 91, born in Newark, N.J., composed in many forms including anthems, concert pianist, often played his own concertos in public concerts, on the faculty of Hunter College, N.Y.C., survived by his widow.

Mary Arnold Robertson, Oct. 3, 1953, Bethesda, Md., aged 80, widow of Wesley A. Robertson, organist of Kenilworth Presbyterian 25 years.

Frank E. Ward, Sept. 15, N.Y.C., aged 80, born in Wysox, Pa., studied music in Columbia University, was organist there 1902-15, organist of Holy Trinity Episcopal 1906-46, had some compositions in print; his wife May Corbey died July 11.

Frederick J. Weckesser, Sept. 29, Wilkes-Barre, Pa., aged 85, banker, on the Woolworth directorate, said to have donated organs to many churches, survived by his widow and two daughters. Our whole organ world would be the richer if there were more Americans like him.

William H. Barnes*Mus. Doc.*

Organ Architect

Recitals

Author of

'Contemporary American Organ'
(Five Editions)

8111 North St. Louis Avenue
Skokie, Illinois

J. H. OSSEWAARDE
Cathary Episcopal, New York

Don't worry, kind reader; you saw this heading a few months ago in our April issue. This is another, for the 1952-53 season. Mr. Ossewaarde says, of his choir, "Actually the number never exceeded 32 either last season or this recent one. Next season we are planning to experiment with a smaller group—about 20—and a different bill of fare with every few musicales."

Most Christmas and Easter selections are omitted here, as also most of the universally-used Handel and Mendelssohn; also, because it's time to kick the commies out of America, you'll find fewer and fewer Russians named in these pages, other than Tchaikovsky. Don't give us any arguments; we're interested not in arguments but in freedom.

Mr. Ossewaarde's choir sang 39 services, 19 special services or musicales; he occasionally used harp, violin, trumpets, trombone, piano, and timpani.

In the anthem list, * indicates works done for the fifth consecutive year.

Anthems

Bach, Come Redeemer of our race
Crucifixus
Hear King of angels
Jesu Joy of man's desiring*
O blessed Jesus
O Lamb of God pure spotless
Bairstow, I sat down under His shadow
King of love
Beach, Let this mind be in you
Beethoven, Hallelujah*
Brahms, All flesh doth perish
How lovely is Thy dwelling*
Burke, I bind unto myself
Byrd, Ave verum
Chajes, I cried unto the Lord
Davies, God be in my head*
O sons and daughters
Whatsoever is born of God
Elgar, Spirit of the Lord
Farrant, Call to remembrance
Lord for Thy tender mercies
Gibbons, Hosanna to the Son
Gounod, Come let us kneel
I am Alpha and Omega
Handel, Hallelujah*
Holst, Man born to toil
To my humble supplication
Ireland, Greater love hath no man
Jennings, Say to them that are
Leising, O sons and daughters
Leitz, Humbly I adore Thee
Mozart, Ave verum
Noble, Souls of the righteous
Normann, My Saviour walked
Ossewaarde, Draw us in the spirit
Palestrina, I will magnify Thee
O Holy Father

**William A.
Goldsworthy**
A.S.C.A.P.

T.A.O.'s
Pacific Coast
Contributing Editor

3225 Via La Selva
Palos Verdes Estates
California

Philips, The Lord ascendeth
Purcell, Rejoice in the Lord
Scarlatti, Alleluia
M.Shaw, O Christ Who holds
Sowerby, I was glad when they said
Now there lightens upon us*
Stainer, God so loved the world
Stewart, On this day earth shall ring
Tallis, If ye love Me
Vulpus, Christ is arisen
Webbe, Lord let Thy Spirit
Weekes, O Lord arise
Willan, Lo in the time appointed
O how glorious

D.M.Williams, Grace be to you
In the year that
King's Highway*
Thou art my way
R.V.Williams, Let all the word
Wood, This sanctuary of my soul

Canticles and Services

Te Deum—Bairstow Ef, Ossewaarde C.
Sowerby Dm, Titcomb Ef, D.M.Williams Dm,
R.V.Williams F, G.
Benedictus es—Friedell Ef, James C, Purvis
Ef, Rowley Ef.
Benedicite—Beach A, Gaul Cm, Scherer Ef,
Stokowski F, D.M.Williams Ef.
Jubilate—Howells Ef, Ireland C, James
C Sowerby Bf, Strickland C.
Services—Darke F, Day Bf, Friedell Af,
Gounod F, Merbecke, "Missa Marialis,"
Ossewaarde Af, Schubert G, Thiman Dm.

Willan D. E. Fsm, D.M.Williams Af.
Some Christmas Selections

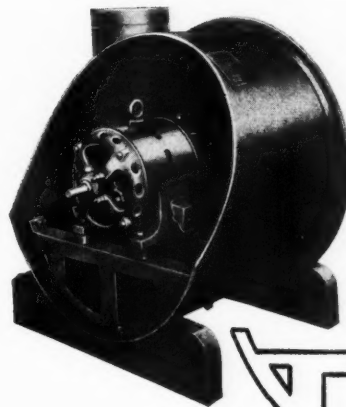
Adam, O Holy night
Bach, Break forth O beauteous
Donostia, O Bethlehem
Donovan, Lulling Her Child
Gevaert, Twixt ox and ass
Holst, In Bleak Mid-Winter
Jungst, While by my sheep
Nunn, Bring a torch Jeanette
Ossewaarde, Where shall we find the Babe
G.Shaw, How far is it to Bethlehem

Some Service Organ Music

Andriessen, Chorale Dm
Couperin, Fugue on Kyrie
Franck, Piece Heroique
Mendelssohn, Son.2: Allegro: Fugue
Messiaen, Vision of Eternal Church
Mulet, Carillon Sortio
Ossewaarde, Toccata How Brightly
Toccata O Filii
Scheidt, When On the Cross
Sowerby, Passacaglia
Vierne, Son.1: Finale
Westminster Carillon
Widor, Son.6: Finale: Son.5: Toccata.

CLINTON REED

of Chapel of the Intercession, New York City, has organized an oratorio society to present occasional festivals in the Intercession for such works as Bach's St. Matthew, Brahms' Requiem, Handel's Messiah; first rehearsal was held Sept. 29.



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George E. Christ

GEORGE E. CHRIST*St. Paul's Reformed, Milltown, N. J.*

"From October to April each year since the 3-32 Moller was installed in 1947 I play monthly organ programs and have an average attendance of about 50 music-lovers. I play music people like, which T.A.O. constantly reminds organists to do, and my audiences have increased; I have many repeaters who come regularly."

Mr. Christ was born on a Sept. 29 in Milltown, had his schooling there, studied organ with private teachers, worked for three other churches before going to St. Paul's in 1931; married Emma Christ (that's right, her maiden name the same as his) and they have four children, a daughter teaching music in the Chatham Highschool.

His playing programs of music his people like is responsible for this sketch and the accompanying sample programs; here are two:

*Rheinberger, Son.2: Pastorale
Handel, Con.2: Finale
Schubert, Ave Maria
Nevin, Rosary
Callaerts, Intermezzo
Demarest, Pastorale Suite: Rustic Dance
Dubois, in Paradisum
Bach, Heartily I Yearn: Suite D: Air.
Dubois, Toccata
*Pierne, In the Cathedral
Kinder, In Moonlight
Weinberger, Last Supper

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NIGHT AND DAY

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Barowski, Son.1: Allegro; Andante.
Weaver, Squirrel
Wolstenholme, Allegretto
Massenet, Angelus
Bach, Wake for Night Is Flying
Toccata & Fugue Dm

Herewith we quote some of the better recital pieces from other programs, omitting Bach and other things common to all repertoire:

Daquin, Noel
Dickinson, Old Dutch Lullaby
Federlein, Scherzo Pastorale
Fletcher, Fountain Reverie
Gluck, Gavotte
Grieg, Peer Gynt: Morning Mood
Grotton, Bells at Twilight
Handel, Cuckoo and & Nightingale
Karg-Elert, Bourée et Musette
Matthews, Caprice
Nevin, Will o' Wisp
Purvis, Contemplation
Reger, Benedictus
Russell, Bells of St. Ann
Schubert, Ave Maria; By the Sea.
Titcomb, Puer Natus Est
Yon, Christmas in Sicily

OUR JIMMY

James C. Petrillo, bless him, spent July abroad and now seems to favor allowing British jazzbands to tour America and ours to tour England; the idea seems to be either a man-for-man or a band-for-band exchange; can't let the bars down too freely, though. Seems he now is not too opposed to permitting foreign-made recordings in our fair land. Who knows, maybe England & America will like each other some day again? Anyway, we like our Jimmy, don't you? That's one man who works for those who hire him (even if in the process they lose all their liberties).

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PIANISTS CAN DO IT

Here's the debut program by Andrius Kuprevicius in Town Hall, New York, March 8:
Bach, French Suite in G
Brahms, Intermezzo; Ballade.
Schumann, Symphonic Etudes
Chopin, Ballade; Nocturne; Mazurka; Three Etudes.

Aguirre, Two Tristes
Ciurlionis, Two Preludes; Nocturne.
Debussy, Four Preludes; Toccata. And aside from the two composers (presumably from his native land) all the music was from the world's finest composers—not a horrendous scratch in a carload. The organist who presumes to say organ repertoire has no equivalent values, like those open to pianists, merely doesn't know his repertoire, however well he may know history. The organ is infinitely superior to the piano; why can't the concert organist make himself and his instrument vastly better liked among cultured laymen?

MESSIAEN

"The reason so much Messiaen sounds so awful is that so much of it is played by organists who either have no music in their souls or haven't the sense to pick and choose what they are going to play and where."—Thomas W. Parsons.

MINISTER OF MUSIC

"I think the title should be more for the individual's regard for his position and employers than simply a tag with which to impress society."—Jay L. Smith, First Presbyterian, El Dorado, Ark.

ROBERT E. ARNOLD

Mus.Bac. of University of Alabama, resident of New York City for some years, pupil of Dr. Charles M. Courboin, has been appointed assistant organist of Trinity Church (Old Trinity), N.Y.C.

LILIAN CARPENTER

is now organist of Flatbush Presbyterian, Brooklyn, New York City.

CHARLES ENNIS

formerly of Calvary Baptist, New York, has been appointed assistant organist in the Chapel of the Intercession, Clinton Reed organist.

ROYAL D. JENNINGS

got out of it safely and is now allowed to practise his chosen profession again, with the First Scientist, Dallas, Texas, organ a 3-45 Hook-Hastings c.1910. "Tonally I'm rather pleased but the old mechanism with recorder-pistons is rather cumbersome, though not too bad to handle; stopknob console, radiating pedalboard, not too difficult to play." Earned his Mus.Bac. in August in S.M.U. and intends, at later convenience, to go for the M.Mus. His "tour of duty" was with the air force.

HUGH PORTER



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E. POWER BIGGS

flew to Portland, Ore., to dedicate the 3-41 Balcom & Vaughn organ, memorial gift by Carolen Schulz to the memory of her husband, Fred C. Schulz, in Stone Tower Evangelistic Center; the next day, Sept. 23, he gave two two-hour master-class sessions in the church. The Oregonian gave him a 10" 2-column laudatory review. This was in a Seventh-Day Adventists church; six days later, he was playing a recital in Yale University. It made something like a 6000-mile flight.

CHARLES A. REBSTOCK

of Detroit has been appointed head of music department of Hill School, Pottstown, Pa., where he has two organs, a glee-club, chapel choir, and classes in history of music.

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STUART MAXWELL GARDNER

of St. Paul's, Norwalk, Conn., has been appointed to St. Paul's Episcopal, Flatbush, Brooklyn, N.Y.C.; graduate of Westminster Choir College.

H. WILLIAM HAWKE

is now actively at work again, in recitals, lectures, and as organist of Grace United Church, Gananoque, Ontario; he first became famous in these fields in Philadelphia, where he was organist of St. Mark's Episcopal.

A FINANCIAL PLAN

Church of Heavenly Rest, New York

To meet the total budget of \$128,000, for the last year the Church suggested weekly payments based on annual incomes and number of dependents from none to 3, salaries from \$5,000. to \$25,000. In so far as a published schedule like this approaches a proportionate tax plan based on income, it is good; if it especially favors a poor man and heavily taxes a rich man, it is all the better—not from a soak-the-rich demagoguery plan devised by a Roosevelt, but from an honest pay-as-you-can plan. Remember that widow's mite which Christ called a grander contribution than that of all the wealthy men combined.

First figure is annual payment of person with no dependents, 2nd, 3rd, 4th, are for those with 1, 2, and 3 dependents.

\$5,000. Incomes:

\$208.—78.—52.—26.

\$4,000. Incomes:

\$299.—143.—104.—91.

\$5,000. Incomes:

\$377.—234.—192.—156.

\$6,000. Incomes:

\$455.—358.—286.—260.

\$10,000. Incomes:

\$780.—676.—624.—572.

\$20,000. Incomes:

\$1,495.—1,300.—1,196.—1,092.

\$25,000. Incomes:

\$1,872.—1,664.—1,495.—1,365.

That first bracket—those with no dependents—should be split into two sections, one for those living with their relatives and thus having small living-costs, and those living alone and having higher costs.

A husband & wife team need far greater concession than this table provides until the income passes \$10,000. And anybody with over \$12,000. income should certainly pay more to the church than this table suggests. The best way to improve the whole church structure is to make it cost the churchmen so much money that they'll be vastly more critical of everything the church does; arouse enough criticism, and inefficiencies will vanish from the Sunday services.

By this table the low-income man-wife-child team have \$2,974. to live on after paying their church share, while the highest-income trio have \$23,635. To impose on a rich man because he is rich, is as criminal as imposing on a poor man because he's helpless.

And one other thing the church must never forget: it is definitely not the only cause to which decent men must contribute. If the ancient Hebrew tithe is good—and it certainly seems to be—then only half of it will likely reach the church, the other half going to the innumerable charities now existing in such vast number in Christian America.

Hats off to the Church of the Heavenly Rest for beginning to attack the money problem in terms of exact dollars & cents—a path

few churches have the courage to follow. Every church that puts the money problem squarely to its congregation will be criticized by those who contribute so little that their consciences hurt them, but it won't be criticized by those better people who want a better church and are already trying to learn what their share of the final annual bill is.

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G. DARLINGTON RICHARDS was tendered a reception following the Oct. 4, 1953, morning service in St. James' Episcopal, New York City, which marked "the completion of exactly 40 years" of service; music of the service:

Richards, Meditation on Carol Tunes
Service in E-flat, Richards
Into the woods, Richards

INGENUITY

Excuse it please, Orgoblo, but William A. J. Dean got the idea of hitching his old vacuum-cleaner to help make sweet music; by it he gets pressure-wind to blow his 1895 Kimball harmonium—or maybe it's melodeon and he uses the v-c for suction-wind. Anyway he says it works.

DR. OLIVER HERBERT

of Peachtree Christian, Atlanta, Ga., has been appointed to the First Christian, Macon, Ga.; in Atlanta last season he gave 12 major works, including Buxtehude's Rejoice Beloved, Dickinson's Redeemer, Lester's Words on the Cross, and the usual favorites by composers from Dubois to Saint-Saens; included also were special services devoted to Mozart and Schubert, and a set of "favorite solos and anthems, one service for each solo voice."

that. You'd practically weep every time you look at their puny undernourished bodies." Let's all keep on sleeping—and playing pre-Bach: it couldn't happen here, oh no, of course not.

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CHURCH CHUMPS

Bishop of the Methodist Church whose tender solicitude for commies led him to make proposals to America's un-American committee May 20, 1953, they turned down flat "as being . . . possibly destructive of the committee's effectiveness in the investigation of communist infiltration into American life." The commies who have invariably put the Christian church entirely out of business whenever they got the chance. Do we want freedom or don't we?

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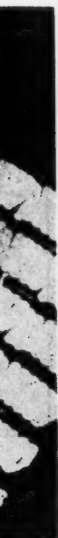
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